

# THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 601.  
[New Issue.]

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#### LITERATURE.

*Don John of Austria.* By the late Sir William Stirling-Maxwell, Bart. In 2 vols. (Longmans.)

THIS is a work of monumental learning and industry, and, as such, deserves the highest respect. It is the fruit of a life of learned leisure, and has all the completeness which is the result of entire devotion to task by one who was free from the hindrances which too often prevent a student from reaching the thoroughness to which he aspires. Sir William Stirling-Maxwell had the opportunity of searching everywhere for literary and artistic memorials of his hero. He has gathered together everything that can be found relating to Don John of Austria, and has arranged his materials in an ample and orderly narrative. Though the work is posthumous, it had been in print more than once before its author's death, and had been more than once revised by his hand.

The life of Don John of Austria is a fascinating subject for an enquiring mind. It affords scope for much curiosity, and leads into many fields of research. Into all of these Sir William Stirling-Maxwell has gone, and has left nothing untouched by his industry. But we wonder whether Don John deserved all the pains that has been spent upon him. His life is, after all, a series of unconnected episodes, of great schemes that led to little results, of ambitions that were unfulfilled. His adventurous career touches at many points large problems that concerned the future of Europe, but he did not contribute much towards their solution. Moreover, his life was so short that the period of his activity covers but a small space in the history of the sixteenth century. His detailed biography brings us to the end of nothing, and leaves us with a sense of incompleteness. It consists of a series of elaborate historical essays, each of which breaks off in the middle of the subject. Moreover, Sir William Stirling-Maxwell has worked on so large a scale that where he leaves off the reader will find some difficulty in continuing his reading in the same proportion. His book is like a light flashed into a dark room, which discovers portions of many objects, but leaves their entire shape in obscurity.

Don John of Austria is an interesting character in himself. He is a type of the chivalrous soldier and the political adventurer of the sixteenth century. But he was so bound and fettered by his relations to the Spanish King that he had little opportunity of free action. His exploits were brilliant; but he could not pursue any purpose of his own beyond the limits of the policy of

Philip II. His chivalrous spirit was made subservient to the requirements of a tortuous diplomacy. His strong individuality was so checked and hampered that it was made practically useless. His career, as a whole, merely illustrates the strange mixture of subtlety and irresolution which marked the plans of Philip II. Unfortunately for the value of Sir William Stirling-Maxwell's book, this point has been sufficiently illustrated by the labours of Motley, Gachard, and Forneron. Sir William Stirling-Maxwell does not add anything that is new to our knowledge of the policy of Spain. His choice of subject has prevented him from becoming an explorer in unknown regions. He can merely bring into prominence a few episodes in a period which has been amply investigated by the industry of others.

Still, the thoroughness of Sir William Stirling-Maxwell's work gives his book a great charm. Though it may not add much to the stock of historical knowledge, it supplies a series of carefully drawn pictures, from which no detail has been omitted. The story of Don John's early days brings before us the private life of Charles V., which Sir William Stirling-Maxwell has already done so much to illustrate. The character of Don John's tutor, Luis Quixada, shows how the monarchy had laid its hand upon the Spanish nobles, and had converted their ardent chivalry into a devoted loyalty. We see the life of the Spanish Court in full movement under Philip II.—the gloomy, scheming, suspicious King; his cruel, wayward son, Don Carlos; the bright, accomplished lad, Don John, growing up in an ambiguous position—and all of them surrounded by a band of loyal nobles and devoted women, who willingly surrendered their whole energies to their service. Sir William Stirling-Maxwell and M. Gachard have done away with the obscurity which hung round the fate of Don Carlos. His ungovernable temper incurred his father's displeasure, and the father's coolness begat hatred in the son. This hatred was on the point of breaking out into unreasoning revolt when Philip II. imprisoned his unruly son; and the unwholesome manner of life which the savage lad pursued in his confinement brought about his death. Philip II. did not take any means to shorten his life, but he connived at his son's suicide. He deeply felt the indignity which this altercation with his son brought upon him. He shrouded the whole affair in mystery. Not even to the Pope, in spite of anxious enquiries, would he tell the truth. He left Don Carlos to die by his own folly, and was glad to be relieved of this source of painful anxiety.

The most interesting part of Sir William Stirling-Maxwell's book is that which deals with the Morisco revolt. The steps by which the narrow policy of Philip II. drove a high-spirited people to rebel are characteristic of his reign. But the interest of Sir William Stirling-Maxwell's account lies in the vivid picture which it gives of the wild warfare that followed. We see in this the reasons which led him to choose Don John as a subject for his volume. He is attracted by the personal element of adventure rather than by any historical importance. He makes the obscure skirmishes among the Sierras live

before our eyes. We understand the Spanish character, the conditions of the Spanish national life, its weakness and its strength. Weak in guiding wisdom, strong in resoluteness and devotion, Spain continued, even under its Austrian rulers, to follow a course of chivalrous adventure. The old spirit, engendered by the long crusade against the Moors, clung to it, and could not be shaken off. Spain could not settle down to a life of patient industry, and rose against the Moriscos, whose success in the pursuits of daily life was a standing reproach to the high-souled indolence which the Spaniard cultivated as his distinction.

Don John's part in suppressing the Morisco rebellion was not very important, but it affords scope to Sir William Stirling-Maxwell's descriptive powers. Similarly, the battle of Lepanto opens before him the relations between Islam and Christendom. Here, again, Sir William Stirling-Maxwell is strong in description, but not in historical sense. He does not add to our knowledge of the progress of the Ottoman empire and its relations to the politics of Europe. But he devotes an excellent chapter to the "Fleets of the Sixteenth Century" which promises to be the ultimate authority on the subject. He gives us a life-like picture of Selim II., of Pope Pius V., and of the other personages engaged in the Holy League. He draws out in elaborate detail the events of the battle of Lepanto, but then leaves the subject without any attempt to estimate the permanent results on the Ottoman Power of the check which it there met with. After that the interest of the book somewhat flags. The Italian affairs in which Don John was engaged remain obscure and insignificant. The account of the history of the Netherlands adds little to what Motley has already put before the English reader.

As regards the relations between Philip II. and Don John, Sir William Stirling-Maxwell's careful investigations give us, on the whole, a better picture of Philip II. than Motley's more highly coloured account. We do not find that Philip II. can be accused of excessive jealousy towards Don John. He was quite willing that Don John should invade England and marry Mary Queen of Scots, provided it could be done without any cost to himself. It was policy, and not jealousy, that led him to refuse Don John adequate supplies to carry on war against the Netherlands. He had spent enough in trying to reduce the rebels by force of arms; they must be conciliated, or won back by native troops. Don John was totally unfitted for his task. High-spirited and adventurous, he was unversed in diplomacy, and chafed under enforced inaction. But Philip II. behaved to him no differently than he did to Alexander Farnese, and Alexander Farnese had the sagacity which enabled him to accomplish a well-nigh hopeless task. It is no discredit to Don John that he failed entirely; it is discreditable to Philip II. that he should have sent him to a failure which was easily to be foreseen. But Philip II. was no judge of men, and coldly thought that one employment was as good as another. He might not be sorry to cool his brother's ardour, but he had no special ill-will against him. When Don John wrote vainly from his death-

bed to Philip II. for "orders for the conduct of affairs," it is most probable that the King had none to give him.

The value of this biography of Don John of Austria lies in the side-lights which it throws on many subjects. It is full of the results of the curiosity of a cultivated mind working leisurely at a subject of its own choice. The mere fact that Sir William Stirling-Maxwell collected all the prints, medals, and books relating to the period of Don John's life gives his pages vividness. The reproductions of these interesting records make his book valuable in an exceptional manner. Sir William lived among the men of whom he writes, and did his best to know them intimately. The erudition of the book does not hang clumsily round the writer. He has thoroughly caught the spirit of the times, and presents a finished picture of many of its aspects. Long as the book is, it is never tedious. We may regret that so much trouble was spent upon a subject which did not admit of any novel treatment. But we admit the exceptional charm which attaches to a book that was the result of genuine interest and thorough care. An air of literary refinement breathes through every page. The temper of the writer, the evenness of the style, the wealth of reserved knowledge which continually suggests itself—all these combine to give the book a distinction which it was probably the author's chief aim to acquire.

M. CREIGHTON.

*Seventeenth Century Studies: a Contribution to the History of English Poetry.* By Edmund W. Gosse. (Kegan Paul, Trench & Co.)

WHEN we get a delightful new book, unless we belong to the tribe of greedy Harry, who locked his plum-cake into his trunk and ravened in lonely orgies, one of our first thoughts must be, "Who would most enjoy with us this good thing?" Having none of Charles Lamb's North British friends present to reprove me for desiring the impossible, I have wished, in reading Mr. Gosse's charming critical essays, that Leigh Hunt were looking over my shoulder. He would finger these cameos with such a craftsman's touch; he would so chirrup over every happy line; he would so much approve Mr. Gosse's mode of disguising the solidity of his work under a brightness and grace of manner. There are students of our elder literature who sweep the house and seek diligently for a lost fact, but who invite their friends to come and rejoice while the dust still loads the air or lies in a little window on the floor; and too often, while engaged in finding this one piece of silver (which turns out in the end, perhaps, to be a bad penny), they have let the other nine pieces slip out of their pocket, and never miss them. "See," they exclaim, with antiquarian elation, "what a dust we have raised!" These are the botanists who, as George Eliot somewhere says, know everything about a violet except its perfume. Mr. Gosse can do the antiquary's work, and yet can write in the spirit of pure literary enjoyment. He sniffs his violet with horticultural connoisseurship; and, when it looks faded and smells but faintly, he dexterously extracts its essence,

and bottles this in a dainty phial, labelled "Herrick Bouquet," "Attar of Crashaw," "The Matchless Orinda Essence."

Lodge, Webster, Rowlands, Capt. Dover, Herrick, Crashaw, Cowley, Orinda, Etheredge, Otway—in almost every name there is either a spell for the lover of poetry, or something to pique our literary curiosity. Two names of the ten are great, and the range of variety is great among those of lesser import. Of each writer Mr. Gosse has either something new to tell, or some happy word to say which comes like a gleam of sunshine on a page dim and hard to decipher. I am glad, for my part, to learn that "gentle George" Etheredge did not close his days by breaking his neck after a banquet; it is far too good a moral. I like better to lose sight of him as he flutters towards Paris, there, perhaps, in the genial warmth of a run of luck, to grow brisk again and blossom once more into the fop. I like to be reminded that Herrick was, for eight years of early manhood, in the service of his uncle, the rich goldsmith of Wood Street. Was it not there that he learnt to hammer and twist his little jewelled ornaments of verse fit for Julia's wrist or Perenna's stomacher, and to incise his pretty gems in which two cupids contend for the bag of a bee, or the muse sits sorting flowers to make a poet's garland? Fine ladies came round the corner of Wood Street and into the goldsmith's shop; the bold-eyed apprentice, while Madam stayed cheapening a carcanet or fitting a bracelet, had time to feel the charm of the disordered cuff and each wayward ribbon. Afterwards, in his lonely Western vicarage, with little company beside that of the ancient maid, Prudence Baldwin, and of his learned pig who drank from a tankard, he worked in filigree for a muse whose shoe-tie was often loose, and whose petticoat had that charm of tempestuous disorder which he loved. In Mr. Gosse's essay there is only one touch which seems to me unfortunate: it is where he says that this muse of our English epicurean singer might be "that Venus of Botticelli, who rises, pale and dewy, from a sparkling sea, blown at by the little laughing winds, and showered upon by violets and lilies of no earthly growth." The beautiful, mysterious goddess of the Uffizii, poised upon the edge of her shell, for whom the roses drop into the waves and the strong winds breathe, is a being of another and a higher world than Herrick's buxom muse—she who makes glad the sea and air, and for whom the earth waits impatient, glides onward, herself aloof from all this gladness, with a pathetic fore-feeling of the destiny of love in this strange world, and wistful for she knows not what.

To be just to Crashaw and to Herrick implies a wide range of sympathy, and Mr. Gosse is just to both. He perceives Crashaw's manifold sins against good sense and good taste, but he sees, also, that they must be forgiven *quoniam dilexit multum*. There are some persons—and the writer of this review is one of them—who do not believe that the highest poetry of the spiritual life will aim at embodying (to use the words of the Advertisement prefixed to *The Christian Year*) "a sober standard of feeling in matters of practical religion." The highest poetry of human

love is not alarmed lest it should pass beyond "a sober standard of feeling" in matters of wooing and wedding. I have heard of a clever reviser of church hymns, brought up at the feet of Archbishop Whately, who objected to Wesley's

"Jesus, lover of my soul,  
Let me to Thy bosom fly,"

as intemperate, and substituted a perfectly safe and sober version of his own. In religious poetry, as in all other, the highest song is heard only when madness, entering into a delicate and virgin soul, awakens lyrical and all other numbers. "The sane man"—it is Plato who speaks—"is nowhere at all when he enters into rivalry with the madman." And if the worth of poetry be estimated by the presence of what is most precious rather than by successful handling and manipulation of what is indeed precious, but not in the highest degree, then it may not be rash to declare that one would throw George Herbert into the flames, and *The Christian Year* after George Herbert, sooner than lose Crashaw's "Ode Prefixed to a Little Prayer-Book," his "Hymn to the Name of the Admirable Saint Teresa," and "The Flaming Heart," which also addresses that great saint of Spain:

"O thou undaunted daughter of desires!  
By all thy dower of lights and fires,  
By all the eagle in thee, all the dove;  
By all thy lives and deaths of love,  
By thy large draughts of intellectual day,  
And by thy thirsts of love more large than  
they"—

until the invocation reaches heights not to be climbed save in solitude. Such fiery blossoms have at no time blown freely in the Anglican paddock.

Why will not someone do for our seventeenth-century prose writers what Mr. Gosse has in part achieved for our poets? Setting Milton apart, who wrote both in prose and verse, the prose writers are by far the more important representatives of the century; they wrought by far a greater work for the life and soul of England. Herrick, Cowley, Otway, and others named by Mr. Gosse—they are delightful and admirable names. But Taylor, Fuller, Clarendon, Walton, Selden, Browne, Hobbes, Bunyan, Barrow, Howe, South, More, Smith, Cudworth—what a mass of thought, imagination, passion, wisdom of human life, uttered through an instrument of unrivalled power and variety of tone! But, I am told, some great critic has lately discovered that English prose was not properly begun until all these men had died. Stupendous and fatal discovery!

EDWARD DOWDEN.

*The Pyramids and Temples of Gizeh.* By W. M. Flinders Petrie. (Field & Tuer.)

In reading Mr. Flinders Petrie's account of his scientific and archaeological labours among the pyramids and temples of Gheezeh, one is scarcely more impressed by the magnitude of the achievement than by the modesty of the record. There can be no second opinion as to the signal importance both of the work that he has done and of the book which he has written; yet the latter is so unostentatious that readers who are but slightly acquainted with the subject may well fail to

realise the extent of the services which the author has rendered to history and to science. These services may be roughly summed up under two heads—namely, (1) Truths discovered, (2) Errors refuted. It would be hard to say for which we have most reason to be grateful; for in both directions the gain to knowledge is positive.

In applying mathematical methods to the study of archaeology, Mr. Petrie's object has been "to get behind" the ancient workers—that is to say, "behind" the architects, and masons, and civil engineers who built the Great Pyramid and its fellows—and to analyse not only their work, but "their mistakes, their amounts of error, the limits of their ideas; in short, to skirt the borders of their knowledge and abilities, so as to find their range by means of using more comprehensive methods" (Introd. p. xv.). An investigation conducted in this profane spirit demanded, naturally enough, more time, more exact observation, and better appliances than would be required by a devotee of the "divinely appointed message" school. Mr. Flinders Petrie accordingly devoted some years to mere self-preparation for his stupendous task; and, provided with the costliest and most perfect instruments that could be bought for money, he began work at Gheezeh (why does Mr. Petrie spell it according to the French?) in December 1880. Making his home in a tomb over against the Great Pyramid, he there lived and laboured, single-handed and at his own sole cost, for five months during the winter and spring of 1880-81, and again for six months during the winter and spring of 1881-82. Merely to catalogue all that he achieved in those eleven months would occupy double the space at my disposal. His book, in fact, contains only a part of the results of these two campaigns; its scope, in his own words, comprising

"the more exact measurement of the whole of the Great Pyramid, of the outsides and chambers of the Second and Third Pyramids, of the Granite Temple, and of various lesser works; also the comparison of the details of some of the later Pyramids with those at Gizeh, and various conclusions, mainly based on mechanical grounds."

Others of Mr. Petrie's observations on the "Brickwork," "Pottery," "Domestic Remains," "Mechanical Methods," &c., of the Pyramid Periods have been embodied in papers read at the meetings of various learned societies, and are separately published.

At the Great Pyramid, so far as it is at present known to us,\* it is very certain that Mr. Petrie has left nothing for any future surveyor to do. He has performed *ab ovo*, and without reference to previous work, the complete triangulation of the structure, including the whole hill and all the surrounding buildings; he has tested the orientation; taken linear measures of distances; taken angular and lineal measures combined, so obtaining the true vertical slope of the flanks and the distances from the present joints of the entrance-passage to the ancient external surface; he has found the original casing on

all sides; he has found the limestone pavement on all sides; he has found the original sockets, and found them uninjured; he has measured and re-measured the whole of the interior of the pyramid, passages, chambers, ventilating-channels, floors, walls, ceilings, ramps, sarcophagus, everything; he has so far "got behind" the masons of King Khoofoo as to discover a vast amount of bad and careless workmanship, of uneven surfaces, of faulty perpendiculares, of floors so badly paved that "no two stones are on the same level;" of cracks, and settlements, and mendings, wholly unsuspected till now, and entirely at variance with all our preconceived notions of the flawless perfection of this famous structure. Mr. Petrie, remarking on the astonishing difference between the exquisite work of one part and the careless work of another, says that there was evidently a change of builders and of plan while the structure was in progress; that some parts were never finished; that others were never carried out; that good material ran short and was supplemented by inferior stone; and that from about the middle point of the work, the whole thing was hurriedly and indifferently pushed on to completion. Besides all this, he has discovered traces of serious damage, which can only have been caused by a severe shock of earthquake. The whole of the great eastern and western limestone walls of the King's Chamber have "sunk bodily;" every roof-beam on the south side is cracked across or torn from its holding; and the granite ceiling, weighing some four hundred tons, is upheld solely by "sticking and thrusting." As for the sacred cubit, and the pyramid inch, and the standard of measure, and the symbolism of the passages, and the divine message of the boss, granite-leaf, and coffer, and all the rest of it, it is needless to say that the whole of these theories vanish into thin air before Mr. Petrie's steel tape and chain, sound knowledge and sound sense. The deluded few (or many) who have till now believed, can hardly fail to rise sadder and wiser from a perusal of this ruthless book, or refuse to echo the candid words addressed to its author by a de-theorised American who, after spending two days with him in his hospitable tomb, took his departure, saying, "Well, sir! I feel as if I had been to a funeral."

The Great Pyramid, however, occupies but a portion of Mr. Petrie's book. He takes us to all the other pyramids, large and small; through all the ruined temples, or votive-chapels, which were attached to various pyramids; and into all the more noteworthy tombs in the Gheezeh necropolis. He tells us with exactly what tools the builders worked at that remote epoch; he shows us where the workmen were housed, how the labour was organised, and how the big stones were lifted into place. More than this—from the rubbish heaps which surround the second pyramid of Aboo Roash he has, by the simple use of his eyes and the exercise of infinite patience, recovered some most precious and important fragments of a lost page of early Egyptian history. This pyramid, it has been supposed, was never finished. Mr. Petrie shows that it was finished; that it was cased with granite; and that it once contained a granite sarcophagus

and a diorite statue as large as the famous Khasra of Boolak, and seated on a throne similarly inscribed and decorated. He shows how the whole granite casing of this pyramid was stripped, not for building purposes, but in order to be laboriously smashed to pieces. He picked up fragments of the sarcophagus and fragments of the throne. He found part of the name of the king whose tomb and statue had been thus savagely demolished. He found chips and fragments of precious vessels in alabaster, bronze, and basalt. He found part of the trunk of the diorite statue, the surface of which was "bruised to powder," and a block of diorite which had been "grooved round by chipping so as to hold a rope by which it could be swung to and fro, until even the ends of it were shivered and it was finally cracked in two." The granite sarcophagus had been burnt, as was proved by the charred condition of the fragments. The ruins of the votive chapel attached to the pyramid of Khasra at Gheezeh are half-buried in rubbish, which, under Mr. Petrie's careful sifting, has yielded similar results. Any quantity of chips of diorite and alabaster statues, any quantity of fingers, toes, bits of drapery, fragments of diorite and alabaster bowls, and even of hieroglyphed inscriptions, may, he tells us, be picked up on this spot, which hundreds of tourists, and all the explorers from Jomard to Mariette, have passed by without examination. The story which these scenes of destruction seem to tell is a story of long-pent-up, intense, and determined hatred. "All this patient, hard-working vengeance," says Mr. Petrie, "can scarcely be attributed to an age, or a people, which only knew of the kings as historical names. It is to the dark period of the seventh to the eleventh dynasties that we must rather look for the destroyers of the old kingdom monuments" (chap. xvii., p. 158). Further investigations at Aboo Roash, where Mr. Petrie paid but a flying visit, and a thorough clearance of the rubbish in the chapel of Khasra, might bring to light some conclusive testimony to the truth of this rational hypothesis. In the meanwhile, who will not be reminded of that discredited saying of Herodotus:—"The Egyptians so detest the memory of these kings that they do not like even to mention their names" (book ii., chap. cxviii.)?

To overrate the interest and importance of *The Pyramids and Temples of Gizeh* is scarcely possible. The book is a monument of industry, accuracy, and endurance; and that its solid worth has met with just recognition in a quarter where such recognition is in itself an order of merit is shown by the fact that it has been published "with the assistance of a vote of £100 from the Government-Grant Committee of the Royal Society."

AMELIA B. EDWARDS.

*Folk-Tales of Bengal.* By the Rev. Lal Behari Day. (Macmillan.)

In his excellent work on *Peasant Life in Bengal* Mr. Lal Behari Day—a convert to Christianity who holds a professorship in Hooghly College—represented the young Govinda, a Hindu boy, as listening with delight every evening to the tales told him

\* Many high authorities are of opinion that a fourth chamber, or indeed many chambers, yet remain to be discovered.

by an old woman, who was the best story-teller in the village. Having read that passage, Capt. R. C. Temple, who is himself doing good work in Northern India as a collector of native folk-lore, wrote to the author, suggesting that he should make a collection of "those unwritten stories which old women in India recite to little children in the evenings." The result is the present volume, which forms a worthy supplement to the *Old Deccan Days* and the *Indian Fairy Tales*, those two admirable collections of similar stories for which we are indebted to Miss Mary Frere and Miss Maive Stokes. Some of the two-and-twenty tales which it comprises, or, at least, certain of their episodes, will be recognised as old friends by readers who are conversant with Indian popular fiction, but there are others which will be generally considered as novel, while all of them offer many features of interest.

As a specimen of the stories of the first class may be taken that of Phakir Chand. The most interesting part of this evidently composite narrative is that which tells how a faithful retainer saved his lord from various dangers, was turned into an image of stone when he explained why he had done so, and was ultimately restored to life, thanks to the sacrifice of the grateful lord's child. The story is that of "Faithful John" (Grimm, No. 6, *Der getreue Johannes*), of "Rama and Luxman" (*Old Deccan Days*, No. 5), and of *Lo Cuervo* (Basile's *Pentamerone*, No. 39). In the variant related to Miss Frere the sacrifice of the child at the end has been singularly modified. The infant is not put to death. It accidentally touches the petrified retainer, who immediately comes to life. The idea is pretty and poetic, but not the least in accordance with the sentiment of the story in its original form. In Basile's adaptation the sacrifice is preserved, a grateful king killing his two children in order to bring to life the marble statue which had been his trusty brother. The innocent victims are then resuscitated by the king's father-in-law, who is a conjuror. In the *Folk-Tales of Bengal* the child in question is "cut into two," and the marble image is besmeared with its blood. The faithful retainer comes to life, but the death of the child weighs upon his mind. At length it occurs to him to ask his wife to intercede with the goddess Kali on the infant's behalf. She does so, and the prayer is granted.

The story of "The Indigent Brahman" is one of the tales which has become as familiar in Europe as in Asia. It is told here of a Brahman who was very poor. "His gains were considerable when marriages were celebrated or funeral ceremonies were performed; but as his parishioners did not marry every day, neither did they die every day, he found it difficult to make the two ends meet." He was a zealous worshipper of Durga, the consort of Siva, and "on no day did he either drink water or taste food till he had written in red ink the name of Durga at least one hundred and eight times." At last the grateful goddess presented him with magic pipkin from which sweetmeats flowed. When it was stolen from him, Durga gave him another from which hostile demons issued, who compelled the thief to give back what

he had abstracted. In this story we have an intelligible reason given for the presentation of the supernatural utensil, the counterpart of which—a magic wallet or knapsack, or the like—is often somewhat capriciously bestowed on the heroes of similar European folk-tales. The story of Prince Sobur (No. 8) contains two incidents which have been rendered familiar to the West by the tales of "Beauty and the Beast" and "The Blue Bird." A merchant, sailing to a foreign port, found that his ship remained motionless until he complied with the whim of his youngest daughter, who had ordered him to bring back for her from foreign parts a mysterious substance named Sobur. This turned out to be "a magical fan with a looking-glass in it." When the fan was shaken by the girl a prince appeared, whom she married. Her sisters became envious, so

"they broke several bottles, reduced the broken pieces into fine powder, and scattered it profusely on the bed. The prince, suspecting no danger, laid himself down in the bed; but he had scarcely been there two minutes when he felt acute pain through his whole system, for the fine bottle-powder had gone through every pore of his body."

In European variants of the story, the fairy prince is usually wounded by knives or razors set in the window through which he was wont to wing his way. The story is almost identical with that of "The Fan Prince," the twenty-fifth of Miss Stokes's *Indian Fairy Tales*. It is interesting to compare the story of "The Evil Eye of Sani" (No. 6) with such Western tales about bad luck as the Sicilian story of Sturtuna (Pitré, No. 86). Sani, the god of bad luck, once had a dispute with Lakshmi, the goddess of good luck, as to which was the higher in rank. The question was referred to a man named Sribatsa, who decided it in favour of Lakshmi. Thereupon Sani persecuted Sribatsa for the space of three years. In No. 21, "The Field of Bones," the excellent story, told so well in the *Vetāla Tales*, of the four young men, learned but not wise, who brought to life a tiger which proceeded to devour its imprudent resuscitators, is narrated at considerable length, but in such a manner as to render it pointless. In No. 11, which records the adventures of two thieves, there is an incident closely resembling part of the Russian story of the miser who objected to repaying a kopeck which he had borrowed, and who pretended to be dead in order to escape from his creditor. The similarity is too great to be accounted for as an accidental coincidence. No. 9, which describes "The Origin of Opium," appears to be an imitation of a story, well known in Europe, about "The Origin of Wine;" and the opening is copied from another familiar tale. A sage transformed a rat several times until it became a queen named Postomani, or the poppy-seed lady. The queen eventually tumbled into a well, and was drowned. From her remains sprang a tree, "called after her Posto, that is, the poppy tree," and from it opium was subsequently made. Those persons who partake of opium share the natures of the various beings into which the animal which finally became a queen was successively transformed, becoming "mischievous

like a rat, fond of milk like a cat, quarrelsome like a dog, filthy like an ape, savage like a boar, and high-tempered like a queen."

Among the stories of a less familiar aspect may be mentioned some of those about ghosts. No. 14 may be taken as a specimen. Close to the house of a married Brahman stood a tree, "on the boughs of which lived a ghost of the kind called *Sankchinni*." This ghost one night seized the Brahman's wife, thrust her into a hole in the tree, put on her clothes, and took her place in the Brahman's house. For some time the substitution was not found out. But one day the Brahman's mother requested her supposed daughter-in-law to bring a vessel from some distance, "and the ghost unconsciously stretched her hand to several yards' distance and brought it in a trice"—for Indian ghosts, it seems, "can lengthen or shorten any limb of their bodies." On another occasion the old lady, on visiting the kitchen, "found that her daughter-in-law was not using any fuel for cooking, but had thrust into the oven her foot, which was blazing brightly." So an exorcist was sent for, who lighted a piece of turmeric under the nose of the suspected wife. "Now this was an infallible test, as no ghost, whether male or female, can put up with the smell of burnt turmeric." The result was that the ghost screamed aloud and fled. The exorcist followed and began to belabour her with his slippers. "Then the ghost said, with a strong nasal accent—for all ghosts speak through the nose—that she was a *Sankchinni*, and, in fact, confessed all her misdeeds. The real wife was restored to her home; and the ghost, after having promised to do no more harm to the Brahman or his family, "was again shoe-beaten" and then dismissed. No. 15 contains the narrative of a ghost who behaved better. An utterly indigent Brahman, induced by the promise of a large reward, ventured to visit by night a tree which was the abode of a number of very irritable ghosts. They were on the point of tearing him to pieces when he was saved by the interference of a Brahmadeitya, the ghost of a Brahman who had died unmarried. Moved by the Brahmadeitya's expostulations, the other ghosts placed themselves at the service of the Brahman, and soon rendered him a rich man. When his corn was ripe they gathered in his harvest with singular celerity. For "a ghost harvest-reaper is different from a human harvest-reaper. What a man cuts in a whole day a ghost cuts in a minute." In No. 20 a very dull ghost is described. A barber spent a night in a forest, and a ghost descended from a tree and was about to kill him, when he produced a mirror, let the ghost see itself in it, and said, "Here you see one ghost which I have seized and bagged; I am going to put you also in the bag to keep this ghost company." Whereupon the ghost was greatly alarmed, and consented to pay a ransom.

W. R. S. RALSTON.

*The Spanish Reformers: their Memories and Dwelling-places.* By John Stoughton. (Religious Tract Society.)

This volume is superior to the ordinary run of religious drawing-room books put forth for

the Christmas season. Dr. Stoughton has made good use of the materials for a history of the Spanish Reformers collected by Usoz, Wiffen, Boehmer, and others. Did space permit we should have something to say as to shortcomings and misconceptions in the preliminary sketch of Spanish history, but this is not the essential portion of the work. On the main subject, unless when quoting from others, we find an almost total absence of the exaggeration which is so common in books of this class, and which makes many of them as wild and untruthful as a romance.

Dr. Stoughton sees clearly that Protestants, in any fair sense of the word, were but a small minority of the victims at the auto-de-fé. He points out the mistake of those who apply to the whole of Spain what was true of only one or two large towns, and shows that whole provinces were entirely untouched by the Reformers' efforts. He sees also defects in the attitude and teaching of the Reformers themselves—the vagueness of their doctrine, their singular compromises both in doctrine and conduct; and, above all, he remarks the fact that the ideas of the Reformation spread among the upper classes only, and in the convents and monasteries, and hence the little pity felt for the victims by the mass of the population. Of all those whose lives are sketched in this volume Juliano Hernandez seems to have been almost the only one who worked so as to rouse the common people. It is only partially true that "the efforts of Philip II. to destroy the Reformation signally failed." He did succeed in destroying it in Spain and in Portugal; and it is probably owing to him that Belgium is still one of the most Roman Catholic countries in Europe. This, though not a complete, would still seem to him (as it does to many Spaniards now) an adequate, reward for his exertions. But Dr. Stoughton has rightly seized the fact of the independent attitude of Spain towards the Popes, while strenuously upholding Roman doctrine. The dogma of the Immaculate Conception in Spain is, however, three centuries earlier than 1617. The festival was decreed in the Council of Salamanca, 1310; and a most strict injunction not to preach against or oppose the doctrine is found in the *Fueros* of Aragon in 1461. The condemnation of "La Mystica Ciudad" of Maria d'Agreda by the Sorbonne and the Vatican has long been quite a dead letter; French translations of the present century are in circulation with full approval of bishops and other ecclesiastical authorities. Bergenroth has misled our author as to the racking of Juana la loca by order of her son, Charles V. The Spanish expression used, like our English one, simply means "give her rope"—i.e., let her do as she will. We are sorry that Dr. Stoughton has no word of reprobation for the atrocious massacres of the monks and destruction of works of art and of libraries in 1835. More was lost then than throughout the Peninsular War. There are a number of printer's errors, which should be corrected in the next edition, especially in Spanish quotations; and to one of these Dr. Stoughton most infelicitously calls attention in a note (p. 135).

To conclude, the book is distinguished by an aiming at fairness and impartiality, by an

earnest desire to avoid exaggeration, and by a recognition of some goodness even in those to whom the author's views are most opposed. We congratulate both the society and the writer on this improved tone.

WENTWORTH WEBSTER.

#### NEW NOVELS.

*All in a Garden Fair.* By Walter Besant. In 3 vols. (Chatto & Windus.)

*Abigel Rowe.* By the Hon. Lewis Wingfield. In 3 vols. (Bentley.)

*Alison.* By the Author of "Miss Molly." In 3 vols. (Blackwood.)

*Peeress and Player.* By Florence Marryat. In 3 vols. (White.)

*A Tourist Idyl, and other Stories.* In 2 vols. (Sampson Low.)

*Two Old Maids.* By Annette Lyster. (S. P. C. K.)

*Cissy's Troubles.* By Darley Dale. (Nisbet.)

MR. BESANT'S new story is a thoroughly good, honest, and clever piece of work. It is refreshing to meet with a writer who knows his art. Genuine comedy plays about many of the pages of *All in a Garden Fair*; but the book is not without its touches of philosophy, and passages of depth and seriousness, as befits this chequered human life. The garden is located on the borders of Epping, in the little-known forest of Hainault; and here we are introduced to a French refugee, Philipon of the barricades, a man with the poet's soul, one of the most thoroughly original characters Mr. Besant has ever drawn. He has a charming daughter, Claire; and this Claire has three lovers, all very different types, but each, in their way, well individualised. We shall not reveal the plot, but we can promise the reader that he will find it most interesting. But the greatest merit, after all, lies in the delineation of the characters; and here there is not one conspicuous failure, though all are not drawn so minutely as M. Philipon, the great dreamer. He looked for the time when

"there shall be no more hunger, no more misery, no more cruelty; there shall be enough happiness for all. To the new Humanity there shall be no talk of Government. The real leader shall be he who can make them happy."

Some of his spirit and many of his ideas are communicated to his favourite pupil, Allen Engledeew, also a poet and a dreamer, but the latter at length falls solidly upon his feet. The noble and self-sacrificing part which the heroine plays throughout everything will be appreciated by all who read the novel.

In *Abigel Rowe* we have a chronicle of the times of the Regent. Mr. Wingfield has deservedly made himself a considerable name for his historical novels, and this latest story from his pen exhibits all his former picturesqueness and realistic power. But, when we have finished reading it, the question is forced back upon us, *Cui bono?* The revels and orgies of one of the most disgraceful periods in English history have already been described *ad nauseam* in memoirs, letters, novels, &c., &c.; and the reeking pool might well have been left without further stirring. It is true that Mr. Wingfield has found an

interesting plot in tracing the lost succession to the Northallerton peerage, but the bulk of the work is occupied with the doings of the Regent and his associates. The author has been too lenient in his judgment of the "fat Adonis of fifty"—as Leigh Hunt called the Regent, to his cost—and a little too severe towards his unfortunate consort. After all, if blame is to be apportioned, although neither can escape censure, the more serious weight of reprobation must fall upon the Regent, whose life was far more infamous than that of Caroline. The novel, as we have said, is very largely concerned with the Prince of Wales and his three favourites, Sheridan, Brummel, and Lord Osmington. The closing scenes in the lives of Sheridan and Brummel, with all their miserable and squalid horrors, are described with a graphic pen. The end of all three favourites was conspicuously wretched. Sheridan, even in his death, was arrested by duns, Brummel died mad, and Osmington shot himself. The story has its routs, its gambling scenes, and its prizefights *galore*; and the only light throughout the dark and disgusting picture is that reflected from Abigel Rowe and her cousin, the young claimant to the earldom. It is a sad, sad record, but, unfortunately, as true as sad. Apart from the choice of subject, every praise can be given to Mr. Wingfield. He writes well and vigorously, and never has a tedious page.

There probably never was a novel written with less of plot than appears in *Alison*. It begins with the courtship and marriage of Neville Yorke, a widower, and the wealthy owner of King's Lorton, with Alison Latimer, a penniless, but charming girl. There is no special reason why Alison should marry Neville, for assuredly she is not in love with him at the outset; but after marriage she must certainly love him with strange intensity, for all the rest of the story is occupied with the bringing of husband and wife together, heart to heart. They have become estranged immediately after marriage, neither of them knows exactly how, and at one time there is every probability of the two lives being completely wrecked. "We strain and crave after what we have not," says one of the characters,

"and, if we do ever reach the margin of the lake which is ever in view, we find that its far-off sheen has deceived us—it is not what we fancied—it is mirage."

Those who like a quiet story, without sensationalism of any kind, but yet, at the same time, an admirable study of the inner life and its affections, will find undoubted pleasure in this work. Although it is spread over three volumes, the narrative never becomes tedious, for the author's style is smooth and pleasant, and occasionally it rises into dignity and pathos.

The stage is a fascinating subject for writers of fiction, and books upon it have been multiplied a hundredfold. But the glamour which surrounds the life of an actress hides a good deal of tinsel and poverty, if not of actual privation. Certainly this is frequently the case with regard to provincial theatres. But still there is always the thought for the pretty burlesque actress that she may marry a lord, and occasionally this

is done and happiness ensues. But, as a rule, the noblemen who hang about the wings and dressing-rooms of theatres are very inferior samples of the aristocracy. Miss Marryat's new story turns upon the love of Lord Luton for a country manager's daughter. In spite of her surroundings, the heroine always remains as virtuous as she is beautiful. It is at a garrison city in the North where the two meet, at the rooms of an officer. As the author remarks,

"there is a class of men, unfortunately but too common, in the British Army whose minds are imbued by two ideas. The first is, that no woman on the stage can possibly be virtuous; the second, that (even were she so) it would be absurd to suppose she could resist their advances."

The gross injustice of these ideas is shown by the character of Susie Gresham. Perhaps the best and most natural scenes in the work are those descriptive of provincial theatrical life, though there are some very natural touches of child-life in the cathedral close at Malisbury. Here two girls are nurtured who drift into widely different courses while still young, but come together again in after-years under the most remarkable circumstances—the one as the divorced and disgraced wife of Lord Luton, the other as her successor. We have something about fortune-telling at cards, and also a little concerning supernatural appearances, which the reader may take for what they are worth; but there are undoubtedly one or two scenes in the later portions of the story which exhibit no small share of dramatic power. The skill and art required for keeping the reader's attention are well illustrated in these volumes, for no one could accuse Miss Marryat of being dull.

The anonymous writer of *A Tourist Idyl* evinces considerable talent, and the subjects chosen are not of a hackneyed type. The sketch which furnishes the title to the volume is not without a genial kind of humour. It turns upon the travels of an English family in Germany, one of whom, a girl of the order which only our own country can produce, falls in love with Eustace St. Quentin, the grandson of a nobleman, who meets with her at a German Spa when on his road to England. How they were nearly lost to each other, but came together at the end, we must leave the reader to discover for himself. The author may be reminded that a favourite English novelist did not spell her name Austin, nor did the old Greek tragedian spell his Euripedes. "Bice," and the sketch entitled "In Monotone: a Novelette without a Hero," reveal tragic touches of real power. Alike from their subjects, treatment, and literary style, these stories are much above the average.

The publishing house from whence issues *Two Old Maids* is a sufficient guarantee of the purity of its tone. It teaches, among other things, the value of straightforward and virtuous action, and may be perused with pleasure and profit by old and young alike. The latter will find a double charm in it from its illustrations.

"Cissy's troubles" were neither few nor light, for the management of a house and family

were early thrown upon her. She had a brave spirit, however, and ultimately conquered. The little volume closes with a happy marriage; and, to show how Cissy had borne herself towards the various people with whom she had been brought into contact, on the morning of the wedding a splendid bouquet arrived from Mr. Johnson, the bailiff, "for the prettiest and nicest lady he ever had to do with." Young people will be interested in Cissy and her story.

G. BARNETT SMITH.

#### CURRENT LITERATURE.

*Egypt and the Egyptian Question.* By D. Mackenzie Wallace. (Macmillan.) This book has no preface, but we think we do not err in saying that the substance of it has already appeared under another form. At any rate, without assuming to depreciate its interest, we must be excused from noticing at length in this place a work which is concerned so entirely with politics—or modern history, if Prof. Seeley will have it so. For the author would be the first to admit that his present book stands in a different class to that by which he made his name deservedly famous. Russia he set himself to study during a period of years with the tranquil enthusiasm of a child of science; and he brought back a knowledge of the social system of that country such as scarcely another Englishman can hope to attain. In Egypt, unless we do him wrong, his experience was that of a special correspondent. However enlightened his mind and keen his vision, his experience must be that of a physician called in to diagnose symptoms without an adequate familiarity with the life-history of the patient. This may not detract from the value of his advice, so far as regards the conduct of statesmen, who are generally compelled to act upon the opinions of persons with much less intelligence than Mr. Wallace possesses. But it does affect our estimate of the permanent importance of his book. Nevertheless, it is emphatically one that everybody should read and weigh who claims to form an opinion about England's position in the East.

*Lichfield.* By William Beresford. "Diocesan Histories." (S. P. C. K.) Mr. Beresford's History of the diocese of Lichfield does not reach the high level attained by some of the other volumes in this useful series. There is not much to find fault with as to matters of fact; but the book is patchy in construction, and the reader has a painful feeling that all along a case is being made out for the Church of England. In this respect the *Lichfield* contrasts most unfavourably with Canon Ormsby's *York*, a book of such scrupulous fairness that, if the title-page had not informed us that its author was a benedict clergyman of the Church of England, it would have been impossible to guess the tint of his religious convictions. In a professedly controversial work it is all well enough for a writer to dwell repeatedly on the same thing; but in a History this is out of place. The relations which England had with the Roman Patriarch might reasonably have been discussed once in a way, but it is a violation of good taste and historical perspective to drag in this matter over and over again. From certain incidental remarks which Mr. Beresford makes regarding Grosteste, the great Bishop of Lincoln, we fear that he does not clearly understand how complex those relations were, and how very much they involved. Mr. Beresford is unfair as to the religious slaughters of the sixteenth century. He sees that the Marian sufferers died for their religious convictions; but he is taken in by that remarkably silly play on words which represents the Roman Catholic priests

and laymen who were put to death by Elizabeth and the Stewarts as political sufferers only, because the practise of their religion had been made penal. If Mr. Beresford be acquainted with the history of the early Church he must know that many of the martyrs of the first three centuries were tortured to death for refusing to obey laws which they thought wrong. Although we cannot speak highly of the impartiality of Mr. Beresford's book, we still think it in several ways a useful contribution to local history. He has gathered together a large collection of facts which will be of much service to future enquirers. We are told, for example, a thing which is certainly true, but which moderns do not sufficiently realise—that the parish church was in the Middle Ages the public room for the whole parish. Wool, it seems, was stored in Chesterfield church on one memorable occasion. The strange deeds of Henry VIII.'s visitors, who were the agents in the suppression of the monasteries, are dwelt upon as they deserve. It would be interesting to know what was the mental position of these men with regard to the old things which were passing away, and the new ideas in whose evolution they were agents. We imagine it to have been one of mere puzzle-headed confusion. One of them—Sir William Basset—locked up the baths at Buxton, and put his seal on the doors till such time as he could communicate with his master, Thomas Cromwell. Evidently this man classed the curative properties of the Buxton springs in the same category with the miracles said to be wrought at the shrines of saints.

*The Elements of Military Administration.* By Major J. W. Buxton. (Kegan Paul, Trench and Co.) To Major Buxton great praise is due for the thankless and troublesome task he has undertaken of concentrating, in one moderate-sized volume, all the elements which go to form our present most cumbersome War Office organisation. The regulations of the various departments are ably marshalled and clearly described. Having, however, conscientiously fulfilled the part that he had assumed, as a careful compiler of the mass of administrative business centralised in the hands of the officials at Pall Mall, he, as it were, resumes his natural being; and, in his last chapter, he takes his revenge on the hard fate that doomed him to 535 pages of distasteful narration of a vicious system by attacking it with hearty vigour. Seldom have we read a more powerful, courageous, and truthful *exposé* of the working of that creaking piece of machinery known as the War Office than is contained in this concluding chapter. If Lord Hartington be not thoroughly posted up in the shortcomings of the over-grown army of civilian subordinates who (using his authority) make service hateful to the practical soldier by deluging him with reams of forms and vouchers, and by treating him, on every possible occasion, like a small boy at school, it will certainly not be the fault of Major Buxton. The editor (Col. Brackenbury) hopes that the book may soon become obsolete; and every officer in the army will cordially echo this wish.

*A System of Field-Training.* By Major C. K. Brooke. (Kegan Paul, Trench and Co.) The interest taken by military officers of the present day in the practical details of their profession is evinced by the issue of this little book. To draw attention to the necessity for the thorough training in peace time of all ranks of the army in the various duties that must inevitably devolve on them in time of war is the object of Major Brooke's essay. Belonging to the principal arm of the service—i.e., to the infantry—his remarks are naturally directed mainly to the improvement of the foot soldier; but he does not omit to give brief and

pertinent notices of the requirements of cavalry, artillery, engineers, staff, and departmental branches in regard to their instruction in practical field operations. He divides the primary training of the infantry man into five classes—viz., marches, encampments, outposts, attack and defence of posts, and field engineering. The second period of education consists of a further development of this series of campaign exercises, and finishes with special instruction in field-firing, signalling, personal sanitation, care of sick and wounded, and transport duties. To the principle inculcated by Major Brooke's suggestions we can give our hearty concurrence. Too much time is wasted during the precious hours of peace in parade and show business. The book is well arranged, and the style is clear and simple.

*Some Professional Recollections.* By A Former Member of the Incorporated Law Society. (Bentley.) If it were decorous, it would not be very difficult to reveal the identity both of the author and also of some of the characters whom he leaves anonymous. It is more to the purpose to state that he has written a book which does him credit in every respect. He might have talked unduly about himself; he might have violated professional confidences; he might have irritated the lay reader by technical jargon; above all, he might have committed the supreme offence of being dull. None of these things has he done; but, on the contrary, he has shown that he possesses a genuine gift of story-telling, while he always leaves the impression that he is telling the un-gilded truth. The chapter that we prefer is that headed "Master and Man," but there is none which we have not read with pleasure.

*Romantic Stories of the Legal Profession.* (Sampson Low.) By a curious coincidence this volume appeared in the same week as the preceding. But there all resemblance ends. It is the production, not of a professional lawyer, but of a professional writer. We do not deny that considerable cleverness of construction has been shown in the plots, though even here we might pick some holes, if so disposed. But the important thing to remark is that the stories are inventions, though possibly not without a certain basis of fact. As magazine articles they would do very well, and we recollect to have met with at least one of them before as such.

*Santo, Lucia, and Co. in Austria:* Where they've Been, and What they've Seen; Where they Stayed, and What they Paid. By Ella Hunter. (Blackwood.) All those who came across, last year, the little volume in which Miss Hunter narrated her adventurous drive from Florence to Cherbourg will not deprive themselves of the pleasure of reading what we might call this continuation, if it were not that the present drive in Austria came first in order of time. For the benefit of the rest of the world, we may state that the author (represented in the title by "Co.") is a confirmed invalid, who struck out for herself the adventurous idea of driving tours on the Continent; that Santo is an Italian lad, her groom and factotum; and that Lucia is the pony, now unfortunately laid up by an accident. The book is a genuine book; and we venture to guarantee that no one who takes it up will regret to have followed our recommendation.

*A Cambridge Staircase.* By the Author of "A Day of my Life at Eton." (Sampson Low.) Without admitting that this little book is equal to the popular brochure by which the writer won his reputation, we may honestly say that it ranks above the average of undergraduate productions. The style, if it were not for the embarrassment of excessively long and involved sentences, is both correct and natural. The

genial tone of the writer towards the world at large does him infinite credit. He has steered happily between the two dangers of priggishness and cynicism. We see no reason why he should not escape the peril of being weighed down by his first success, and yet make for himself a respectable place in literature.

*Schiller's Song of the Bell and other Poems and Ballads.* (Williams and Norgate.) This volume contains the "Lied von der Glocke" and nine other of Schiller's lyrics. The text is printed in clear Gothic type on a small octavo page, while difficult words and phrases are explained by Herr Moritz Foerster in terse footnotes. At the end is a complete vocabulary. If the editor's aim has been to make easy to beginners the possession of ten gems of German poetry, this little book is likely to realise his wish. There is no surer road to German than through its poetry, and the student who commits these masterpieces to heart will have made a distinct step in German scholarship.

*Bonds of Disunion; or, English Misrule in the Colonies.* By C. J. Rowe. (Longmans.) Whatever Mr. Rowe's object in writing may have been, he has certainly adopted the best means of creating ill feeling between England and her colonies. Almost the whole of his book consists of attacks on English Ministers and officials. No English Government can possibly do right: whether they leave the colonies alone or legislate for them—whether they promote or discourage emigration—whether they act according to the universal practice of the time or strike out a new line—in this author's eyes they are wrongdoers. At least Mr. Rowe is impartial; he distributes his abuse right and left without any regard to parties. Not only, in his opinion, are the Home Governments invariably in the wrong in all their dealings with the colonies, but their motives are necessarily of the basest. The universal object of Whigs and Tories alike is to retard the development of the colonies. There is something most irritating in this continued abuse, and in the way in which the author lays down the law, and asserts as facts what at the best are disputable points. It is clear that in his own eyes he, at least, can never be mistaken. Englishmen are not likely to be led into believing that the many able and enlightened men who have presided over the Colonial Office, both as parliamentary and permanent officials, are either knaves or fools. But the effect on the colonists of insisting on this can only be to cause disunion, and loosen the bonds which now bind us and our colonies together, more especially as Mr. Rowe writes clearly and incisively, and evidently has considerable acquaintance with Australian affairs. We are far from affirming that the Colonial Office is always right, or that their action is always for the best. Certainly, if there is one department more than another which suffers from our system of party government it is the Colonial Office; and if Mr. Rowe could write with moderation and temper he might be of use. The last crime of the English Government, in his opinion, is the creating Sir W. J. Clarke, reputed to be the largest land-owner and richest squatter in Australia, a baronet. Simple-minded men may wonder what harm there can be in this; let Mr. Rowe reveal to them the base designs of Mr. Gladstone, concealed under this apparently harmless act:—

"Eldest sons, aristocratic customs, and class-hatreds—these are the injustices which England still has it in her power to bestow upon the colonies, and the infliction of which afford conclusive proof that to-day, as in times past, the mother-country continues to give evidence of hopeless incapacity to comprehend the conditions of colonial life."

THE last-issued volume of the "English Citizen" Series (Macmillan) sets out his re-

sponsibilities to Greater Britain. His duties towards India are described by Mr. J. S. Cotton; the claims of the Colonies are specified by Mr. E. J. Payne. The past history of our Indian dependency must be regarded with mixed feelings of pleasure and pain; if there are dark spots in the picture of British rule, we may boast with reason that the colours are far brighter than they would have been had the workmanship fallen to the lot of any other European nation. The future of India will press heavily on the energies of English statesmen for some years to come, and it is this section of Mr. Cotton's volume that most readers will peruse with the greatest eagerness. He recognises the inherent aptitude of the Indian peoples for self-government, and looks forward to the gradual substitution of native for English rulers, with the ultimate formation in the Indian continent of one vast confederacy, linked by a "common bond to the English name." The chapters which deal with the complicated machinery of administration are only inferior in interest to those which describe the effects of our past government. The land system of each Province is so involved, says Mr. Cotton, that no one not bred to it can attempt fully to comprehend its principles; the general result seems to be that, in Asia, as well as in Normandy or Thuringia, the money-lender is the master of the situation. Mr. Cotton's task is to describe what Pope calls "one stupendous whole;" his fellow-chronicler has to narrate the history and analyse the constitution of many isolated communities. If we were to point out a blot in Mr. Payne's labours, it would be that he has entered with somewhat unnecessary detail into the system of government adopted in the various colonies. We should have preferred to have read more of his views on the problems of colonial administration which are likely to vex the home politicians of the next half-century. He inclines to the belief that the colonies should contribute "three or four millions a-year" to the imperial treasury; but at the same time he acknowledges that the military expenditure of England in the colonies is only half what it cost a generation ago. Mr. Payne would like to see some eminent men from the colonies called to the House of Lords with life peerages; and if such a plan were adopted it would probably benefit the Upper House of the Legislature, even if it did but little good to the colonies themselves. We are not prepared to admit the accuracy of all of Mr. Payne's remarks on the past history of the English empire; and the division of the volume for which he is responsible seems to be deficient in the breadth of treatment which is observable in the pages of his colleague. The account of India neither errs by excess of detail nor by unnecessary intrusion of the author's personal opinions.

UNDER the title of *The Western Pacific* (Sampson Low) Mr. Walter Coote has reprinted those chapters of his *Wanderings South and East* which described his visit to the Melanesian Islands. The book is a timely contribution to our comparatively small stock of knowledge of localities now becoming politically important, for the author had the opportunity of observing many things and places not often seen, and has made the most of it. The illustrations, too, are of a useful kind. His Introduction to the present volume, however, is meagre. He points out the vital importance to the future development of Australia of the possession of these islands; but in a short page of notice of New Guinea, which he did not visit, he contrives to make three mistakes.

WE recommend those of our readers who are in the habit of taking part in entertainments for the people to send for *Prince, and other Original Poems*, by H. Childe Pemberton (Ward,

Lock and Co.). This little volume is the best collection of poems for recitation that we know. One called "Geese: a Dialogue," is full of humour, while others are pathetic, and others again are stirring.

#### NOTES AND NEWS.

PROF. SAYCE AND MR. F. W. PERCIVAL purpose to start at the end of next week on a visit to Egypt.

PROF. MASPERO's new Catalogue of the Boulak Museum is rapidly approaching completion, and may be looked for about the end of January 1884, in time for the tourist season.

DR. MOMMSEN has in the press a new number of the *Ephemeris Epigraphica*. We believe it will throw considerable light on the military system of Roman Egypt.

We understand that Mr. Dobson's *Old World Idylls*, which we noticed last week, is already out of print.

MRS. OLIPHANT'S new novel, to be published by Messrs. Macmillan, is called *Hester*.

MR. THOROLD ROGERS, M.P., has nearly completed a work entitled *Six Centuries of Work and Wages: the Undercurrent of English History*. The facts are generally taken from his *History of Agriculture and Prices* and from his own note-books.

We are to have another description of a yachting tour. The Countess De La Warr has written *An Eastern Cruise in the "Edeline"*, which will be published by Messrs. Blackwood.

PROF. MAX MÜLLER has expressed his willingness to allow *Flowers and Flower-Lore*, by the Rev. Hilderic Friend, to be dedicated to him. It is hoped that the volume will be ready by the end of the month, the author being now busy on a copious Index.

MR. JAMES HILTON is engaged on a second volume of *Chronograms*, which is to be published by Mr. Elliot Stock.

A SERIES of papers on the "History and Antiquities of the House of Lords," by Mr. J. Gairdner, Mr. J. H. Round, Miss Toulmin Smith, and Mr. J. S. Udal, will appear in the *Antiquary* during next year.

ARROWSMITH'S *Bristol Annual* will this Christmas consist of a tale entitled "Called Back," by Mr. Hugh Conway, a local writer of considerable literary ability.

UNDER the title of "Equitable Licensing Reform," Mr. Maltus Q. Holyoake, of the Inland Revenue Department, is about to publish, in a pamphlet form, his plan for the limitation of public-houses, to which Mr. Bright referred in a recently published letter. Those interested in the question can obtain copies from the author, 25 Countess Road, N.W.

*Curious Epitaphs*, by Mr. Wm. Andrews, has just been published by Messrs. Hamilton, Adams and Co., a special feature of which is the Bibliography of Epitaphs.

THE forthcoming number of the *Law Review and Magazine* will contain an article by Sir Travers Twiss on "An International Protectorate of the Congo River."

We are glad to see that the Bookseller for November prints for the first time the entire list of books that have been registered at Stationers' Hall during the past month.

THE miniature on copper which is the last pretender to be a portrait of Shakspere has been examined by Mr. Furnivall. It represents a mild young man of about five-and-twenty—possibly a foreigner, possibly an Englishman—with long brown hair, slight whiskers and

beard, and dark eyes spoonily turned to the left, painted, seemingly, from fifty to seventy years after Shakspere's death. The fine shirt, lace collar, blue girdle, and red curtain show the original to have been well off. The miniature was bought lately out of a collection, where it was labelled—evidently as a practical joke—"John Milton." Someone suggested that it had Shakspere's eyes, so it was dubbed "William Shakspere;" stirring paragraphs were put into a contemporary about it, and some Shakspere students have in consequence wasted an hour or so in going to see it.

SHAKSPERE has not, we believe, hitherto been credited with a knowledge of the technicalities of Roman law; but an interesting instance of his learning has just been verified by the editors of the *Old-Spelling Shakspere* now preparing for the New Shakspere Society and Messrs. G. Bell and Sons. In "Measure for Measure," V. 428 (First Folio, p. 83, vol. i.), the Duke, after condemning Angelo "to the very blocke where Claudio stoop'd to death," says to his victim, Mariana,

"For his Possessions,  
Although by confutatyon they are ours,  
We doe en-state and widow you with all,  
To buy you a better husband."

This "confutatyon" puzzled the editor or corrector of the Second Folio: he altered it to "confiscation," and all subsequent editors have, we believe, adopted the emendation, relying, doubtless, on "The Merchant of Venice," IV. i. 332, &c. But the Old-Spelling editors, unwilling to give up such a reasonable-looking word as "confutatyon," looked for a technical meaning for it, and found that in both the Theodosian and Justinian Codes and in Ammianus the verb *confutare* was used with the meaning of "to convict." And as the "conviction" (of Angelo) is just the sense that fits the passage in "Measure for Measure," the Folio reading "confutation" will be retained in the Old-Spelling text.

MR. REGINALD LANE POOLE has sent to press for the Wyclif Society his edition of the Reformer's important treatise *De Dominio Civilis*, in three books; books i. and ii. from the unique Vienna MS. 1341, and book iii. from the likewise unique Vienna MS. 1340. The Wyclif Society hopes to issue this work to its members next year.

DR. LOSERTH, of Czernowitz, the author of the late important book on Huss and Wyclif (whose name was misprinted in the ACADEMY of last week), has undertaken to edit Wyclif's *De Ecclesia* for the Wyclif Society. The society hopes to receive special donations and subscriptions for 1884, in which the quincentenary of the Reformer's death occurs on December 31. The hon. secretary of the society is Mr. J. W. Standerwick, General Post Office, London, E.C.

WE hear that no little dissatisfaction is felt at the awards of the Fisheries Exhibition in the "Literature" section. The prize-winners for the most part exhibit a few pounds' worth of other people's books; while the only two publishers represented—who, we may remark, are eminently representative—have been passed by without any notice.

THE Aristotelian Society, alive to the want which is being felt for a larger central philosophical society, is exerting itself to widen its sphere of action, and has, we learn, already received much additional support from those interested in philosophical study and research.

MR. J. ALLANSON PICTON will deliver a series of six lectures at the South Place Institute, Finsbury, entitled "Lessons from the Rise and Fall of the English Commonwealth." The first lecture will be given on Tuesday next, November 17, at 8 p.m.; and the rest on successive Tuesdays.

M. P. CARRÉ will again give this winter a series of *matinées françaises*, upon which we commented favourably last year. He will recite "Le Bourgeois-gentilhomme" at the Steinway Hall on Wednesday next, November 14, at 3 p.m.; and similar recitations by him are announced for the five Wednesdays following.

THE Council of the Statistical Society announces a prize of £100, placed at their disposal by Mr. H. D. Pochin, for an essay in memory of the late William Newmarch. The subject chosen is "The Extent to which Recent Legislation is in accordance with, or deviates from, the True Principles of Economic Science, showing the Permanent Effect which may be expected to arise from such Legislation."

THE Latin play at Bath College will be an adaptation of the "Aulularia." It will be given on December 20.

AT the general monthly meeting of the Royal Institution held last Monday, Dr. W. M. Ord was elected a manager in the place of the late William Spottiswoode.

*Correction.*—We were too late last week to stop the press and correct the misinformation sent us as to Mr. Browning having started for Greece. At the last moment he had to alter his plans and stay in Venice. We were also in error last week in stating that the Christmas number of the *Illustrated London News* would "consist of" a story by Miss Amelia B. Edwards. We should have said "will contain" a story by that writer, for the tale occupies but a part of the number.

#### UNIVERSITY JOTTINGS.

IN little more than a year we shall be able to verify a curious chronological prophecy of M. Renan, who said, in January 1860, that "in twenty-five years Oxford, transformed on the model of the German universities, will have become the most brilliant centre of Germanic culture in the world" (*Dialogues et Fragments philosophiques*, p. 262). In 1860 there was but small prospect of this to an English eye, but the great accessions of strength to the professoriate may permit a little more faith now. The young theological professors are wisely trying informal and, presumably, untheological "re-unions" to stimulate curiosity on the subject of Biblical archaeology. Examinations—at any rate those in theology—have failed as yet to awaken an interest in non-paying subjects. Profs. Driver, Sanday, and Wordsworth are beginning a work which many have vainly hoped to see taken up in Oxford.

WE have before alluded to the Oxford Historical Society, which it is purposed to found on the lines indicated by the late J. R. Green in a paper dated May 1881. We have now before us the prospectus of the society. It forms a large quarto pamphlet of some eighteen pages, which may be obtained by anyone interested in the project from the members of the committee—the Rev. C. W. Boase, of Exeter; C. E. L. Fletcher, of All Souls'; F. Madan, sub-librarian of the Bodleian; and A. L. Smith, of Balliol. It gives a brief sketch of the history of Oxford from the year 912, arranged in seven periods, with an account of some materials for each period that deserve to be printed. The publications contemplated for the first year are—(1) an enlarged edition of Mr. James Parker's treatise "On the History of Oxford during the Tenth and Eleventh Centuries" (privately printed, 1871); (2) Part I. of the Register of Matriculations and Degrees, which dates from 1505 as regards the degrees, and from 1565 as regards the matriculations, edited by the Rev. O. W. Boase; and (3) the first volume of an edition of Hearne's *Diarie*, which fill 145 MS. duodecimo volumes in the volume, covering the period

from 1705 to 1735, which it is hoped that Mr. C. E. Doble will undertake to edit. From the presidential address of Mr. J. Willis Clark delivered at the Cambridge Antiquarian Society (which is reported in another column of the ACADEMY), it will be seen that the duty of publishing old records is also under consideration at the sister university.

Mr. H. SIDGWICK has been elected to the Knightbridge Professorship of Moral Philosophy at Cambridge, and will lecture during the present term on "Intuitional Ethics."

ST. JOHN'S, Cambridge, is the first to announce a change in the principles upon which elections to fellowships will be conducted in the future. Candidates will be invited to submit dissertations or other writings as evidence of their independent work, which may consist of writings already published. Another special feature will be the composition of an English essay, the subject to be chosen from among several alternatives; and it is specially stated that, in judging the essays, account will be taken of method and style. It is worthy of record that, at the election to fellowships at St. John's which has taken place this week, the first two out of three had graduated in the Natural Science tripos.

THE representation of the "Birds" of Aristophanes in the original Greek at the Theatre Royal Cambridge, to which we have referred more than once, is fixed for November 27, 28, 29, 30, and December 1. The four first of these performances will take place in the evening, and the last in the afternoon. An acting edition of the play has been prepared, with Prof. Kennedy's translation in English verse opposite to the Greek text. The version by John Hookham Frere has also been arranged to correspond with the acting edition of the text, and will be sold separately. The incidental music has been written by Dr. Hubert Parry, the conductor being Mr. C. Villiers Stanford. The stage arrangements are under the direction of Mr. Charles Waldstein, while the scenery and proscenium have been painted by Mr. John O'Connor.

MR. EDMUND ROBERTSON has resigned the Chair of Roman Law at University College, London. The vacancy must be filled immediately, and applications will be received up to November 19.

#### SWISS JOTTINGS.

THE aged Pasteur Louis Dubois, of Vevey, who died a few weeks ago, has left the sum of 6,000 frs. to the municipality of Vevey for the erection of a memorial in the church of St. Martin to the English "Regicide" Ludlow. Ludlow and Broughton found an asylum in Vevey in 1862; it was there that the former wrote his *Memoirs*, which were printed at Amsterdam after his death. Ludlow's house was pulled down some years ago, and the tablet which he placed over the door was removed to England. Murray and Bädeker both state that it bore the inscription "Omne solum fortis patria;" but Ebel, of Zürich, who saw it in the beginning of this century, says that it ran as follows: "Omne solum fortis patria est, quia quis Patria."

THE "Bluntschli-Stiftung," which was founded as a memorial to the late Prof. Bluntschli, has now reached a total of 36,000 frs., about a third of which has been contributed by the Swiss. It is to be devoted to the encouragement of the law of nations by the award of prizes to essays and books. Among the members of the executive committee are Profs. Holtzendorff, of Munich; Orelli, of Zürich; Bulmerino, of Heidelberg; and Revier, of Brussels.

The latter is nominated as the representative of the Institut du Droit internationale.

DR. RENWARD BRANDSTETTER, of Luzern, has compiled, from materials preserved in the Stadtbibliothek, an interesting account of the "Technik" of the Easter Plays ("Osterspiele") of Luzern during the latter half of the sixteenth and the early part of the seventeenth century. The stage directions for the accessories, dress, figure, and behaviour of the actors in the plays of 1583 and 1597 are particularly complete. The stone with which David slays the giant Goliath is to be an egg filled with blood. The beautiful Magdalene is to place genuine "Küchli" before the guests, and the Bethlehem herdsmen are to be provided with milk-pails.

#### ORIGINAL VERSE.

##### ITALIAN RISPETTI.

*How Peasant Maidens in the Tuscan Highlands think about their Sweethearts.*

##### I.

I HAVE been walking in a garden rare,  
Lovely with broom-flower and with golden-rod.  
Where in the midst there was a young man fair,  
A young man beauteous as a beardless god.  
Methinks I'd know him by the roseate cheek:  
The lustre of your eyes the heart doth break!  
Methinks I'd know him by the face so free:  
The lustre of your eyes is heaven to see!  
Methinks I'd know him by fair words he saith:  
The lustre of your eyes brings life to death!

##### II.

A smooth green-sward without or weed or tree  
Might the fair image of my sweetheart be;  
A blossoming almond by the river-side  
Is my love's very image glorified;  
Sunbeams and beams of stars that set or rise  
Are the bright image of his beauteous eyes;  
The fragrant perfume of a flower new-blown  
Is the true image of my love, my own.  
Lover, my lover, O love, love, my own!  
Come quickly, give me heart's ease, come, my own!

##### III.

Lovely young man, your heart is true and tender;  
With tenderness your very soul runs over;  
Worthy are you that love to you should render,  
Because you are so true, so kind a lover.  
You have a gentleness that's yours alone;  
Your eyes laugh first, before the lips can smile.  
You have a kindness that is all your own;  
Your laughing eyes and mouth together smile.

##### IV.

How virtuous is the beauty of that youth!  
Dry grass beneath his footing blooms and flowers!  
Yea, when you part those lips to speak, fair youth,  
The stars of heaven stand still nor tell the hours.  
Yea, when you part those lips to speak, sweet boy,  
The sun stands still and listens smit with joy:  
Yea, when you speak, O lover leal and true,  
The sun stands still and leans his ear to you:  
Yea, when you speak, creature of heavenly birth,  
There turn to wait on you sun, air, and earth.

##### V.

Comely young man, prithee grow not more fair!  
For so thou wilt become a flower-de-luce;  
Become a flower, and then a star in air,  
And then depart to dwell in paradise:  
And then fly forth to find in heaven thy throne,  
Thou fairest fair, that art earth's paragon!

##### VI.

Thou beauteous young man, born in paradise!  
Why need'st thou roam the fields to gather flowers?  
Thou hast so many in that face, those eyes,  
Flowers white and red, flowers varied as the hours;  
That fair white face such wealth of bloom discloses,  
To me it seems a garden full of roses.

##### VII.

High are the walls that round your dwelling stand;  
Mine cannot reach to that proud height above:  
I am not worthy to receive your hand;  
I am too lowly to deserve your love.  
I am not meet to gaze into your eyes,  
Fair orange-blossom plucked in paradise!  
I am too poor even to look at you,  
Fair orange-flower that in heaven's garden grew!

JOHN ADDINGTON SYMONDS.

#### MAGAZINES AND REVIEWS.

THE *Antiquary* for November is a very satisfactory number. Not one of the papers is worthless; there is but one which shows want of knowledge of the literature of the subject treated of, and this is in some degree atoned for by its containing useful facts of local interest. Mr. C. E. Keyser's paper on English mediaeval representations of St. Christopher is a really valuable contribution to our knowledge of the art of the Middle Ages. He does not retell the legend—the most beautiful, perhaps, in the whole range of saintly lore—but describes in detail several of the most noteworthy representations of the saint that have come down to us. The paper ends with a list of all the English representations of St. Christopher with which the writer is acquainted. These are classed under counties. We have no doubt that it is at present imperfect, but its value to the student will be great. The legend of St. Christopher has not attracted the attention it deserves. Its history, we believe, has not, as yet, been made out. It must be pure myth. Such a story cannot have had anything beyond the slightest foundation in prosaic fact. We must look for its origin in days far beyond the commencement of our era. The question to be answered is, Do we derive it from the North or the East? The fully developed story has a strangely Northern colour. We believe St. Christopher has been a more popular saint in the North than elsewhere. Will not Mr. Keyser, who has evidently a strong interest in the subject, give us a critical history of the legend? If he would, many persons would be grateful to him. Mr. Charles Rolfe's paper on "Accuracy of the Colouring of Illuminated MSS." is learned, and useful as showing that the mediaeval painters represented what they saw as they saw it, and did not draw on their imaginations only for the tints they used. Those who are interested in ancient church vestments will find here some useful facts. Uninstructed folk are found from time to time maintaining that blue was a colour not used for vestments in this country. Mr. Rolfe gives overwhelming evidence to the contrary. Mr. H. B. Wheatley has a note on a passage in "Measure for Measure" which, if not absolutely convincing, is much above the average of modern Shakespere criticism. There is also an unsigned paper on "Elizabethan Map Makers" which tells us much of which we were previously ignorant.

We have received part ii., vol. i., of *Timeshi*, the journal of the Royal Agricultural and Commercial Society of British Guiana, which is published in this country by Mr. Stanford. As usual, the most valuable article is by the editor himself—this time a first instalment of an historical sketch of "Essequibo, Berbice, and Demerara under the Dutch." But the other contents are by no means to be despised. We fancy it will be news to most that there is a thriving colony of Chinese agriculturists on the Demerara river who have adopted Christianity.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

BOURGET, P. *Essai de Psychologie contemporaine.* Paris: Lemerre. 3 fr. 50 c.

- BOUSSARD, J. *La Maison française : ce qu'elle est, ce qu'elle devrait être.* Paris: A. Lévy. 4 M.  
DÖRFLER, C. *Ueber die Capverden nach dem Rio Grande u. Futah-Djallion. Reiseskizzen aus Nord-West-Afrika.* Leipzig: Frohberg. 13 M.  
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## THEOLOGY.

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## HISTORY.

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## PHYSICAL SCIENCE AND PHILOSOPHY.

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## PHILOLOGY.

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MONUMENTA Boica. Ed. academica scientiarum Boica. Vol. 44. München: Franz. 4 M. 60 Pf.  
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## CORRESPONDENCE.

## THE HERMES AND ORPHEUS MYTHS.

London.

I have recently been working through a large portion of the Greek mythology from a meteorological point of view. Though, of course, the general nature-origin of most of this is well known, still there are some points connected with the Hermes and Orpheus myths which admit of a better explanation than has hitherto been given. This I venture to lay before your readers. The full stories would be too long, but a sketch will suffice to show the nature of the legends.

Hermes was born, according to the Homeric hymn, at dawn, his parents being Zeus and Maia. He did not rest long in the sacred cradle, but, stepping forth, found a tortoise, which he killed, and made a lyre of its shell. This he played at midday. "Just as the sun was setting, the cattle of Apollo were feeding in the divine asphodel meadow. There were some heifers, all with crumpled horns, but the black bull was pasturing alone away from the rest, and four savage dogs followed in the rear, like men of one mind." Leaving the bull and the four dogs, Hermes stole the heifers, and drove them along the sea-shore, "backwards from the way they had been going," and, to hide his theft, reversed their footsteps. He, himself, walked backwards, and bound leafy bundles of tamarisk to his feet. He was described by an old man, who saw him driving the heifers, as "walking in a wavering manner," and "heavily on this side of the way, and heavier on that side of the way." Omitting two minor episodes of his meeting an old man and of his sacrificing two of the herd, the upshot was that by morning he had stalled the cattle by the banks of the Alpheus, and had gone to sleep himself again in his cradle. In the morning, Apollo found his cattle gone, and, "having concealed his broad shoulders in a purple mist," went to the cave where Hermes was asleep. A curious altercation followed, but eventually they made friends.

Now, what physical sequence of weather does this suggest? The first portion of the story is certainly a figurative expression for the wind making music among the trees after it has sprung up after day-break. The episode of cattle-stealing can readily be understood when we remember that in mythic speech detached clouds are often called cattle, and small knobby cumuli are called dogs. Hence, the dark bull, the dogs, and the heifers feeding in the divine asphodel meadow appear to represent some dark detached cumuli seen against the yellow sky of sunset. Then, noting that the scene is laid on the sea-coast, the driving some of them backwards would mean that a night land-breeze drove the clouds in an opposite direction to that in which they had been moving before under the influence of the day sea-breeze. Whether the bull and the heifers meant different kinds of clouds we cannot say, but the fact of the bull escaping would rather point to it, being either at a different level to the heifers or farther from the coast-line. One of the most characteristic features of land- and sea-breezes is that they are very shallow, and only extend a short way from the sea-shore. The meaning of Hermes tying bushes to his feet is obvious. Look at a sandy road, along which the wind is blowing briskly, mark how the sand is raked into lines, as if one had trailed a bush along the road, and how the wavering gusts sometimes catch one side of the road and sometimes the other, and then one realises the vivid accuracy of the Homeric story. Apollo, finding in the purple mist of the morning that his cattle were gone, and had been hidden beside the banks of the river, and that Hermes was asleep in his cradle, expresses the following sequence of weather:—After the land-breeze has driven

some of the evening clouds seawards, or more probably along the coast, they disappear, but, by early morning, mists have formed in the low-lying ground at the side of rivers, and the wind has fallen calm. The geography of the Homeric story is very mixed; sometimes the scene is laid on the west coast of the Peloponnes, other times about Pieria in Thessaly. The story rather points to a locality where the land-breeze would be westerly, and the sea-breeze easterly. This would suit Thessaly better than the Peloponnes.

The only portion of the Orpheus myth which concerns us here relates to the loss and death of his wife. Himself the son of Osagros and Calliope, he was a musician who sang so sweetly on his lyre that he entranced all nature. He fell in love with Eurydice, but she was bitten by a snake and died. Orpheus went after her to Hades, soothed Cerberus with his song, and obtained the consent of the gods of Hades to release Eurydice on the condition that he went before her and did not look back before they both reached the upper world. He started, but turned round before he arrived at the limits of Hades, when she was caught back, and vanished for ever.

The meaning of the word Orpheus is unknown; but, like all mythological pipers, he certainly is the wind in some gentle or pleasant form. His parentage appears to localise the story on the coast of Thrace, or, at all events, near the sea. Eurydice probably is the broad spreading flush of light at dawn and sunset.

The wind falling in love with the twilight of sunset, and running after her, would personify an easterly land-breeze springing up at sunset, and running after the setting sun. The idea of soothed Cerberus with his lyre may mean that the cumuli on the horizon at sunset never last all night, and might therefore be supposed to be laid by the wind. The return of Orpheus before sunrise would suggest that the easterly land-breeze, having lulled, as usual, during the middle of the night, sprang up again in the same direction shortly before dawn; while his turning round to look at the dawn points to a westerly sea-breeze springing up just before sunrise, and looking, as it were, at the dawn. I have been unable to find any observations that would give the nature of the land- and sea-breezes on the coast of Thrace, so that I cannot tell how far the traditional locality of Orpheus agrees with the facts.

These two explanations seem to give far more life to the Hermes and Orpheus myths than has hitherto been possible. One inference may be noted here. If they both refer to sea-breezes, they cannot have their origin in High Asia.

RALPH ABERCROMBY.

## KING LEAR AND HIS DAUGHTERS.

Settrington Rectory, York: Nov. 6, 1883.

Mr. Elton, in his review of the *Corpus Poeticum Boreale*, cites a song which represents the daughters of Lear, the old Celtic Ocean-god, as blowing on the ship, thus identifying them with the winds rather than with the Swan-maidens, or clouds (see Elton's *Origines*, p. 290).

If Lear's daughters are the winds, how comes it that his grandson, Morgan, the Eponymus of Glamorgan, should be a Sea? The explanation seems to be that, the root-meaning of Lear being "to roar," the word has come to denote in Irish the "Wind" as well as the "Ocean." Thus two separate myths may have been combined, Lear's progeny being represented in the one case as the winds and in the other as the seas.

An etymological investigation of the mythological significance of the names of Lear's daughters might possibly furnish curious results. Meanwhile, I would, with great diffidence, venture to suggest that Regan may be the black tempest "rack," Goneril the cold piercing winter

blast (*cf. gonair*, the "piercer"), and Cordelia the "gentle wind," or zephyr, softly smoothing the white foam-locks of old Father Ocean, who has been lashed into mad fury by the cruel storms, his unnatural children.

ISAAC TAYLOR.

#### "FIELDS" AND "CLOSES."

Inverness: Oct. 30, 1883.

In Morton's *Natural History of Northamptonshire* (1712) "field" and also, I think, "close" are of common occurrence. Thus he speaks of plants, stones, or shells being found in "Raunds field," "Stanwick field," and the like. In the county the word is still used in cases where a stranger would say "parish." The enclosure nearest to the farm-buildings is almost always the "home close," while the more remote enclosures are often known by a name common to several of them—e.g., Waterlands, Ransome's Leys. This is, no doubt, a relic of the days before Enclosure Acts. There is a good example of a "field" at Yelden just outside the county. This is now commonly called "Yelden open field," but the adjective is a late addition. The divisions of this field, as of others, were once marked by grass balks; but it is now, I believe, in undivided ownership, and the balks have disappeared. Trees were not confined, as Mr Peacock implies, to the hedges of the "closes" and to the woods, but also grew, and still grow, in the hedges which mark the parish boundaries. Sulby Hedges are historical, but have fewer trees than many others in the county. The word "closes" is sometimes used of a wood—e.g., "Hunt's Closes." This is probably a transference analogous to that by which a wood in the parish of Stanwick is called "Stanwick Pastures."

J. SARGEANT.

#### APPOINTMENTS FOR NEXT WEEK.

**MONDAY, Nov. 12.** 7.30 p.m. Aristotelian: "Berkeley's Theory of Vision," II., by Mr. E. H. Rhodes.

8 p.m. Royal Academy: Demonstration, "The Trunk," I., by Prof. J. Marshall.

8.30 p.m. Geographical: Presidential Address, by Lord Aberdare; "The River Congo from its Mouth to Bolobo," by Mr. H. H. Johnston.

**TUESDAY, Nov. 13.** 8 p.m. Anthropological: "Peruvian Antiquities," by Mr. E. Price; "Deformed Skull of a Chimpanzee," by Prof. Flower; "Some Australian Tribes," by Mr. E. Palmer.

8 p.m. Civil Engineers: "The Northern Pacific Railroad," by Mr. G. B. Bruce; "Standard Forms of Test-Pieces for Bars and Plates," by Mr. W. Hackney.

8 p.m. Colonial Institute: "New Guinea and the Western Pacific," by Mr. Wilfred Powell.

**WEDNESDAY, Nov. 14.** 8 p.m. Royal Academy: Demonstration, "The Trunk," II., by Prof. J. Marshall.

8 p.m. Microscopical: "The Relation of Aperture to Power," III., by Prof. Abbe; "Optical Tube Length," by Mr. Crispé.

**THURSDAY, Nov. 15.** 8 p.m. Historical: "The Local Distribution of Protestantism and Roman Catholicism in England in the Sixteenth and Seventeenth Centuries," by Mr. H. E. Malden.

8 p.m. Linnean: "Reproduction of the Zygnemaceae," by Mr. A. W. Bennett; "Antennae of the Honey Bee: their Structure and Functions," by Mr. T. J. Bryant; "Structural Peculiarities in the Stem of *Rhynchosperatum montanum*," by Mr. F. O. Bowler.

8 p.m. Civil Engineers: "The General Theory of Thermodynamics," by Prof. Osborne Reynolds.

8 p.m. Chemical: "The Estimation of Starch," by Mr. C. O'Sullivan; "The Products of Decomposition of Solutions of Ammonium Nitrite by Heat," by Mr. G. S. Johnson.

**FRIDAY, Nov. 16.** 8 p.m. Royal Academy: Demonstration, "The Shoulder and Arm," by Prof. J. Marshall.

8 p.m. Philological: "The Dialects of the Lowlands of Scotland—I. The Mainland," by Mr. A. J. Ellis.

#### SCIENCE.

##### A DOUBTFUL OVIDIAN FRAGMENT.

P. Ovidii Nasonis Libellus de Medicamine Faciei editit, Ovidio vindicavit Antonius Kunz. (Vienna.)

THIS work, by a pupil of Prof. Schenkl's, appeared in the same year with my own edition of the *Ibis*; but in England, so far as I know, it has as yet received little, if any, recognition.

The intrinsic interest of the poem—or, rather, fragment of a poem—is indeed but small; but Herr Kunz has executed his task of editing it with no mean pains, and produced a volume which, from so young a scholar, may fairly be called considerable.

The first thirty-six pages are occupied with a discussion of the MSS. These are eighteen in number. The earliest of them is the famous Marcianus (sæc. xi.-xii.) now in the Laurentian library—well known as probably the most trustworthy authority for the text of the *Metamorphoses*. A minute account of this MS. is given on pp. 5-9; and, were it the only merit of Herr Kunz's performance, this might well recommend the book to philologists, as it is not often that MSS. are described so minutely, or that so minute a description is fully deserved by the importance of the MS. After the Marcianus, Kunz places Phillips 6912 at Cheltenham; then Leyden Periz. Q. 7. Of the remaining MSS. four are of the thirteenth century, one was written 1385-86, the rest in the fifteenth century. The variants of all these are given—a matter on which some scholars will probably quarrel with Herr Kunz; at any rate, many of them seem of little value except as showing the diverse forms which words assume at different stages of corruption. The text of the poem follows on pp. 37-46; then a commentary (pp. 47-78); lastly, a short discussion on the genuineness of the work (pp. 80-88). An Appendix gives the variants of two extra codices—a Mentelianus and a Bodleianus; and a short Index concludes the whole.

The text of the Marcianus has, of course, been generally followed, and its orthography, as a rule, adopted; but there are a good many places where its writing is no longer legible, and the reading must be restored from the other MSS.; not a few where it has admitted a wrong or corrupted word. Instances of the latter are *tanto* for *Tatio*, v. 11; *prebens* for *premens*, v. 13; *stridente* for *orienta*, v. 21; *facile* for *facies*, v. 44; *solida* for *solidi* (? *solidei*), v. 60; *bullos* for *bulbos*, v. 63; *afficerit* for *afficit*, v. 67; *tristic* for *tritis*, v. 76; *sexta* for *secta*, v. 80. Instances of the former are: *issit* for *iussit*, 31; *merent* or *meret*, 28; *placitu...gis* for *placitus rugis*, 46; *frige fe.e* for *frige fere*, 70. This last occurs in a very doubtful passage. Ovid is giving a recipe for clearing the complexion:

"Nec tu pallentes dubita torrere lupinos  
Et simul instantis corpora frige fe.e."

So M. Other MSS. give *frigifere*, *frugifere*, *finge sere*. Marius altered *instantis* to *inflantis*, and *frugifere* to *frange fabae*; Heinsius wrote *inflantes corpora frige fabae*, defending this use of *corpora* by *corpora pulvri* used in the *Tristia* and *Metam.* This seems questionable, the more so that *inflantis* almost calls for an accusative, and there is an awkwardness in *corpora* = "grains" when the first suggestion of the line is its proper meaning, "bodies."

The second verse of the poem is quite a problem. M., with most MSS., gives

"Discite quae faciem commendet cura, puellae,  
Et quo sit nobis cura tuenda modo."

This must be wrong. Possibly the reading of three inferior MSS., *forma tuenda*, is right; and so Kunz prints. His own conjecture, *aura*, which he explains to mean "liebreiz, anmut," seems to me singularly infelicitous—in fact, impossible. Heinsius' *ora* is better, but hardly probable. If we are to suppose the second *cura* anything more than a dittoographical error, I would propose to read *pura tuenda*, "and how it is to be guarded free from spots," comparing 78, "Ore fugant maculas," and 98, "Haeredit toto nullus in ore color."

The editor, I think, has hardly dwelt enough on the unique use of *quaecunque* in 31: "Est etiam placuisse sibi quaecunque voluptus."

None of the cases he alleges as parallels from Ovid are really so; and the effect, to my mind, of so unusual a sense (—*ηρωδηνοε*) is sufficiently un-Ovidian to count in the scale with such distichs as

"Cultus humum sterilem Cerealia pendere iussit  
Munera, mordaces interire rubi,"

against the genuineness of the fragment. But I would not deny that, as a whole, the poem (now reduced to 100 lines; when complete, Kunz thinks, perhaps extending to 500) is so far like Ovid as to make Charisius' attribution of it to him intelligible and perhaps right.

R. ELLIS.

#### CORRESPONDENCE.

##### POST-CLASSICAL LATIN.

18 Bradmore Road, Oxford.

It has often occurred to me that the symbols used by English lexicographers, glossarists, and writers on philology to denote words occurring in post-classical Latin texts are not employed with sufficient discrimination. As a rule, all post-classical Latin words are lumped together in one confused mass, and labelled "Low Latin;" or it may happen that the conglomerate is denoted in the same dictionary by three symbols, "Late Lat.," "Low Lat.," "Med. Lat." used as precise equivalents. Now it appears to me that it would be a great gain as regards scientific accuracy if a symbolic terminology were employed which would show more clearly the distinct component parts of that which goes now under the vague designation of "Low Latin."

Words occurring in post-classical Latin texts, and not met with in earlier authors, might perhaps be divided, for etymological purposes, into four classes, with four symbols, as below:

1. Late Lat. All Latin words of genuine Latin origin, occurring for the first time in texts appearing after the classical period.

2. Romance Lat. Words of Latin origin representing non-Latin idioms—e.g., *companium* (O.-Fr. *cumpaigne*), cf. Goth. *ga-hlaiba*; *contrada* (Fr. *contrée*) = Ger. *Gegend*. See Max Müller, *Lect. Science of Lang.* ii. 304.

3. Low Lat. Words in Latin texts introduced from Celtic, Teutonic, Hebrew, Arabic, and other languages.

4. Med. (Mediaeval) Lat. Words in the later texts, mostly feudal and legal terms, borrowed from the languages of the Middle Ages, and showing in many instances traces of a romance termination—e.g., *homagium*, *maritagium*, *mari-glierius*, *harnesium*, *feudum* (from O.-Fr. *feu*).

In the *Lexicon Mediae et Infimae Latinitatis* by Maigne d'Arnis there are placed under one heading, "*Firma*, *juramentum*," and "*Firma*, *convivium*." *Firma* (1), coming from Latin *firmare*, would be placed under category 1; *Firma* (2), being a Latinisation of the A.-S. *feorm*, would come under category 3.

A. L. MAYHEW.

#### NEW GUINEA NUMERALS.

University College, Gower Street: Nov. 5, 1883.

A point of great anthropological interest is raised by the several systems supplied through Prof. Sayce by Mr. Morrison and by Mr. Krebs from Prof. von der Gabelentz. It is not surprising that this last "shows distinct words for each of our ten numerals," for it is simply a slightly modified form of the Eastern Polynesian or Sawaiori (Samoa, Tonga, Hawaii, Maori, &c.). Compare *tika*, *roa*, *tola*, *fatta*, *lima*, with the Maori *tahi* (for *tasi*, *takti*), *rua*, *toru*, *wa* (for *vat*, *fat*, *pat*), *rima*, and, according to the normal interchange of consonants in this group, substitute *l* for *r* throughout (*lua*, *tolu*, *lima*). The second, procured by Mr. Morrison in Hula (qy. Tula), forty-five miles east of Port Moresby, is also mainly Eastern Polynesian, but much

more profoundly modified, and mostly affected by reduplication. Thus: *luelue* for *lua*, *koikoi* for *tolu*, also by normal interchange of *k* and *t*, and compare the *Waigyu kior*, at the other extremity of New Guinea; *wawai* for *wa*, *fa*, *fat*, &c., as above; *imaima* for *lima*, although the Rev. Mr. Macdonald, of Efate (New Hebrides), thinks the *l* here not radical, consequently *lima* for *ima*, but very doubtfully. The Eastern Polynesian, it need scarcely be remarked, is itself a branch of the great Malayo-Polynesian linguistic family, which stretches from Madagascar to Easter Island west and east, and from Hawaii southwards to New Zealand. In this vast watery domain it overlaps or encircles the Papuan, Negrito, and Melanesian groups, all of which must be regarded as fundamentally distinct from it. But these numeral systems current among New Guinea—that is, Papuan—tribes are, as shown, distinctly Polynesian. Not only so, but the Motu and other coast tribes about Port Moresby, and thence along the south-east seaboard, tribes presumably Papuan, are found speaking Malayo-Polynesian dialects. The same phenomenon occurs at various points throughout the whole of the Papuan and Melanesian archipelagos, in Tana and Efate (New Hebrides), in Fiji, in some of the Loyalty group, &c. Hence the rash conclusion of most ethnologists that the Papuan and Melanesian are merely branches of the Malayo-Polynesian organic speech, and even that all these races themselves belong to one ethnical stock. The overwhelming objections urged by me elsewhere against this view cannot here be insisted upon; and it must suffice to remark once more that language and race are not convertible terms; and that, in this as in so many other regions, the language of the superior and more aggressive has here and there been imposed upon the inferior and more passive races. We have Papuans and Melanesians pure and mixed speaking Malayo-Polynesian dialects; but no case is known to me of any distinctly Malay or Polynesian people speaking Papuan or Melanesian dialects. So also with the Malayo-Polynesian numeral system, which has naturally obtained a far wider range even than the speech itself. We accordingly find it current among a vast number of coast tribes in New Guinea, New Ireland, the Solomon, New Hebrides, Loyalty, and Fiji archipelagos. Among them are to be included those from whom Mr. Morrison obtained his second set of numerals, and who appear to be the Tula people mentioned by the Rev. W. G. Lawes as settled on the east side of Redecay Bay.

Coming now to Mr. Morrison's first set of numerals, we feel at once that we are here entering a new linguistic field. Like all the Australian systems, it offers distinct words for the two first numerals alone, and these (*abutē* = one, *igou* = two) show not the remotest resemblance to the corresponding Malayo-Polynesian terms. The reason is obvious. They belong not to the coast people, exposed for ages to Malayo-Polynesian influences, but to the true aborigines of the interior. From Mr. Morrison's statement, as well as from the accounts of Mr. Lawes and Mr. C. Stone, we know that these Korairai (Koiari) and Tabure tribes dwell on the hills behind Port Moresby, where they hold entirely aloof from the lowlanders of the seaboard, and consequently represent the true aboriginal Papuan culture. Wherever this is the case, the result will always be found the same—forms of speech as fundamentally distinct as is the physical type itself from the Malayo-Polynesian. We have, on the one hand, highly agglutinating languages (Koiari, Mafor, Duke of York Island, &c.) spoken by highly dolichocephalic, dark, and frizzly haired Papuans and Melanesians; on the other, languages of extremely simple structure, almost

destitute of inflection, spoken by highly brachycephalic, brown or yellowish brown, and mainly lank-haired Malays and Eastern Polynesians. In the Indo-Pacific Oceanic regions the Papuan and Melanesian, fundamentally one, would appear to represent the true autochthonous element. The Malays and Polynesians, fundamentally one in speech, but not ethnically, must be regarded as the intruding element from Indo-China, where it is still represented by the Cambodians, Kuys, Chams, and others in Cambodia and Cochinchina. For a fuller development of these views your readers may be referred to my monograph on *The Indo-Chinese and Inter-Oceanic Races* (Trübner, 1881).

As Mr. Krebs quotes from L. von der Gabelentz's work on the Melanesian languages published in 1861, it should be mentioned that at that time all the Oceanic tongues were commonly regarded as belonging essentially to one linguistic order of speech. Now the opposite view is rapidly gaining ground. The question is discussed in the *Beiträge zur Kenntnis der Melanesischen, Mikronesischen und Papuanischen Sprachen*, issued last year jointly by G. von der Gabelentz and Dr. A. B. Meyer, of Dresden, both of whom, while speaking with some reserve, evidently incline to the view that the Papuan forms originally a distinct linguistic group. At p. 383 occurs the passage:—

“Besteht eine malaiisch-melanesische Sprachverwandtschaft, so ist dieselbe entweder rein oder gemischt. Ist sie rein, so beruht sie entweder auf gemeinsamer ethnischer Abstammung, oder auf Sprachtausch. Beides dächte uns nicht schlechtweg unmöglich, *Beides nicht wahrscheinlich*. So ergab sich die Nothwendigkeit an Sprachmischung zu denken.”

A. H. KEANE.

Nov. 8, 1888.

Prof. Sayce, in the ACADEMY of October 27, gives two new and curious series of numerals from districts not very remote from each other, the one extending only to 2, the other to 5. Mr. H. Krebs (ACADEMY, November 3), in further illustration of the great variety of languages in New Guinea, quotes from von der Gabelentz another series of numerals from “New Guinea,” extending to 10. The numerals in this series, however (which is taken from Marsden), although occurring on the North-west and South-west coasts of New Guinea, and, indeed, in some of the Melanesian groups to the eastward, are distinctly Polynesian, and can hardly, therefore, I venture to suggest, be quoted for purposes of argument as belonging to New Guinea, which has enough of its own to answer for.

The first series given by Prof. Sayce, where only 1 and 2 have separate names, has an exact parallel among some Papuans of Torres Straits islands and the adjacent New Guinea coast, only, whereas their 3 is 2 . 1 (1, *Urabon*; 2, *Ukasar*; 3, *Ukasar ukasar urabon*), in the hill tribe mentioned by Prof. Sayce 3 is 1 . 2.

COUTTS TROTTER.

#### THE COLOUR OF THE WINDS.

Brackley: Nov. 6, 1888.

Now that this subject has been re-opened, may I be permitted to say that we have a curious illustration of the association of colours with the winds and the points of the compass in some Chinese temples? In the temple usually known as the Ocean Banner Monastery at Honam, a suburb of Canton, we find four colossal idols occupying a large porch, each image being painted a different colour. Ch'i-kwoh, who rules the north, and grants propitious winds, is dark; Kwang-muh is red, and to him it is given to rule the south, and control the fire, air, and water; To-man' rules the west, and grants or withdraws rain, his

colour being white; while Chang-tsang, with green for his colour, rules the winds, and keeps them within their proper bounds, his supreme control being exercised over the east. The old custom of associating colours with the four quarters of the globe has probably led to the habit of describing the winds from these respective points as possessed of the same colours. Thus, we also find in China a set of deities known as the five rulers; their colours, elements, and points may be thus represented:—

1. Black	Water	North
2. Red	Fire	South
3. Green	Wood	East
4. White	Metal	West
5. Yellow	Earth	Middle

These, again, are in turn associated with the planets, and the study of Chinese and Babylonian planet-colours is full of curious points of similarity. Perhaps I may add that this branch of the subject may be studied in such works as the following:—*Social Life of the Chinese*, by Doolittle (Hood's ed., 1868), p. 218; *Origin of the Chinese*, by Dr. Chalmers, p. 24 seq.; *The Chinese*, by Sir J. Davis, ii., p. 264; *Walks in Canton*, by Dr. Gray, pp. 36-38; *China's Place in Philology*, p. 6; *Religion in China*, by Dr. Edkins, p. 106; &c. One other remark: the ancient Javanese divided their week into five days, each of which had its special colour and point of the compass. These agree almost exactly with the Chinese, as I showed some years ago in an article in the *Hong Kong Daily Press* on Chinese methods of reckoning time. The ramifications of a subject like this are such that one can only solve the difficulties by a very wide study.

HILDERIC FRIEND.

#### SCIENCE NOTES.

ENCOURAGED by the success which attended the special course of lectures on “The Practical Applications of Electricity” delivered in the early part of the present year, the Institution of Civil Engineers has arranged for a similar course of six lectures on “Heat in its Mechanical Applications.” The first of these will be given by Prof. Osborne Reynolds, on Thursday next, November 15, at 8 p.m. Among the other lecturers are Prof. Fleeming Jenkin and Capt. Andrew Noble.

The Geologists' Association has just published in its *Proceedings* an interesting paper by Mr. W. H. Hudleston on “The Diamond Rock of South Africa.” Although diggings have been so extensively carried on at Kimberley, the nature and origin of this rock have long formed a geological enigma. The gems occur principally in the “blue earth,” which is an altered brecciated rock, apparently of volcanic origin. At Kimberley it forms a plug in an old duct, through which it was probably forced upwards, in a pasty condition, by the expansive power of super-heated steam. After a careful study of the subject, Mr. Hudleston is inclined to think that the diamonds were formed by chemical reactions between the hydrous magnesian silicate of the diamond rock and the hydrocarbons of the surrounding carbonaceous shales, under peculiar conditions of temperature and water-gas pressure.

#### PHILOLOGY NOTES.

A NEW edition of Prof. Sayce's *Principles of Philology* will be issued immediately by Messrs. Kegan Paul, Trench and Co. At the same time a French translation by M. Ernest Joyv will be published in Paris. This will contain an Introduction by M. Michel Bréal, and also three important Appendices by the author which do not appear in the English edition.

MR. ROBERT BROWN, JUN., who has just issued a monograph on *The Myth of Kirk* in continuation of his researches upon the influence of the non-Aryan East on Hellenic mythology, has in preparation a translation into English verse of the *Phainomena* of Aratos, with an Introduction and notes, and numerous illustrations from rare books and MSS. of the constellation-figures mentioned in the poem.

M. CH. BOURET, of Paris, announces for publication an edition of the Kurán, reproduced by photography from the celebrated MS. of Hafiz Osman Effendi, written 1094 A.H.

IN the *Boletín* of the Real Academia de la Historia of October Padre F. Fita prints a document singularly illustrating the great value of Hebrew studies in Spanish history. This is an extract from the Cuenta de Juan Mateo Farradar, a collector of the *Alfarda*, or taxes. In it the amount due in 1294 for each spot in Alava is noted, with its Basque name—an almost inestimable gain to our knowledge of Basque toponymy. The same number mentions discoveries of Keltiberian inscriptions on pottery near Oliete, on the River Martin, in the province of Teruel.

#### MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, Oct. 22.)

J. W. CLARK, Esq., President, in the Chair.—The Chairman spoke as follows:—"In taking the chair for the first time as President of the Cambridge Antiquarian Society, I will crave your indulgence while I say a few words on one or two subjects of special interest to the society at the present time. . . . In these days, when knowledge is so highly specialised, anybody who enters upon a new field of research late in life, and even then can devote only a small portion of his time to it, labours under very great disadvantages. My own special devotion to antiquarian research dates only from the period when it was forced upon me by the accident of inheriting the MS. of the work on the architectural history of this university to which my uncle, the late Prof. Willis, had devoted, first and last, some twenty years of his life, and to which it seems not improbable that I shall devote an equal number. And if that work—a *damnosa hereditas*, as I am sometimes disposed to regard it—should ever see the light, it will be through the kind and energetic help which I have received from several members of this society, and especially from one of our former presidents, Mr. Bradshaw. . . . As I have spent rather more than twenty years of my life as superintendent of a museum, I thought that I might be of special use to the society at a time when there is a reasonable prospect of seeing displayed in suitable rooms the collections which have been gradually accumulated since the first establishment of the society in 1839. Negotiations are now in progress between the Fitzwilliam Museum Syndicate and ourselves, the object of which is to transfer our collections to the university, on the condition of rooms being assigned to them and a specially qualified curator appointed to take charge of them. If these negotiations be carried to a successful issue, and if the university accept the joint proposal which will probably be made to it in the course of the present term, a most important step will have been taken for the preservation and illustration of our local antiquities. You will remember that the first law of the society used to be that the society be for the encouragement of the study of the history and antiquities of the university, town, and county of Cambridge. Though that law has since been widened, the claims of our own immediate neighbourhood are still tacitly recognised as of primary importance; and I look forward to the time when the Antiquarian Museum will be accepted as the natural home of all the antiquities which may be discovered, or which at present are lying hid in private collections. In Denmark there is a law that every antiquarian object, as soon as found, must be offered to the Government, who, if they care to possess it, give a fair price for it; and

I hope that an unwritten enactment of a similar character may be sanctioned by custom here. The ridicule which used to be cast upon antiquarian research has now, I am glad to say, become a thing of the past; and it is allowed on all sides that fragments of pottery, worked flints, and ancient weapons are as indispensable to students of history as the bones of extinct animals are to those who would understand the sequence of life on the globe. Those who have read Sir John Lubbock's fascinating work, *Prehistoric Times*, will remember the way in which he elucidates the use to which such objects as, for example, worked flints were put by our forefathers, by comparison with the tools and weapons still employed by existing savage races. As these races are rapidly diminishing in number, or, through intercourse with white men, giving up their ancestral customs, it is important to form collections of their arms and implements without loss of time. Two such collections, of great extent and value, formed in Fiji and the South Sea generally, have lately been deposited in my charge by the Hon. Sir A. Gordon, of Trinity College, and Mr. A. P. Maudslay, of Trinity Hall, and will not improbably be increased by a third. These I propose to entrust to the safe keeping of the society in the new rooms, where they will be joined by a collection of objects from the lake-dwellings of Switzerland, presented by our secretary. These collections—which will no doubt attract donations of a similar character—will form no inconsiderable portion of the Antiquarian Museum; and they will serve as the nucleus of a collection specially illustrating the natural history of man, for which the university already possesses a rich store of material in the great series of crania formed by the late Dr. Thurnam, and presented to the university some years ago by Prof. Humphry. This series is displayed for the present in the Museum of Human Anatomy, and I am sometimes tempted to regret that the society is about to move to a somewhat distant home, for it would have been desirable, in my opinion, to keep all the collections which illustrate parts of the same subject either in the same museum or at least in adjoining buildings; and, if a professor or reader in the now popular science of anthropology should eventually be appointed, it is from these collections that he will look for illustrations of his lectures. I am glad to be able to congratulate the society on the continued increase in the number of members, due in great measure to the zeal of our secretary, and also, I feel sure, to the interest of our meetings and the value of our publications. These, as you are aware, are divided into communications and octavo publications. The latter are of a somewhat miscellaneous character, consisting partly of original essays, partly of editions of works which had previously existed in MS. only. Of works which fall under the latter category, and directly illustrate the history of the university and town, there are still a great number which it is hardly creditable, in these days of historical research, to leave much longer unprinted. For instance, if the early grace-books and account-books of the university, and the accounts of King's Hall, were carefully printed, after the manner of the series published under the auspices of the Master of the Rolls, a flood of light would be thrown upon the early history of the university. Until the end of the seventeenth century it was the custom to enter accounts in detail instead of in gross; and, therefore, account-books are the most certain sources of knowledge of the manners and customs of early times. I may also mention that Dr. Caius' annals of his own college have never been printed; nor does there exist any special collection of the wills of the founders and benefactors and of the members of the university in general. Without these original sources of information, however, the history of university institutions and the accurate dates of special foundations must remain in those regions of fable which are governed by tradition. I am aware that the publication of such a series as I should like to see issued would involve great labour and great expense; but I am sanguine enough to hope that, if a definite announcement were made by this society that they were about to commence a special series of editions of works such as those I have mentioned, a large number of additional members would be at once obtained, and many competent persons would offer their

services as editors. . . ."—The Rev. G. F. Browne, who described last year a number of the more famous of the sculptured stones in the North of England, proceeded to describe "Some Sculptured Stones of Anglian Character in Lothian (Abercorn, Morham, &c.), and Some Recently Discovered Sculptured Stones in Durham and Yorkshire (Auckland, Cawthorne, Chester-le-Street, Filey, Gillings, Kirk-Levington, Northallerton, Ripon, Whitby, York, &c.)." His remarks were illustrated by a large number of outlined rubbings of the stone crosses and other objects to which he alluded. He began with the stones in Lothian, because he believed it could be shown that a certain character was impressed upon the best stones from the Forth to the Humber. And if that was so, it pointed to that character being impressed upon them at a time when the whole of that territory was one, ecclesiastically and politically.

#### ARCHAEOLOGICAL SOCIETY.—(Thursday, Nov. 1.)

EARL PERCY, President, in the Chair.—In taking his place for the first time as President of the Institute, and on opening the new session, the Chairman expressed his thanks to the members for the honour they had conferred upon him, and spoke of his desire to follow, however distantly, in the steps of his predecessor, Lord Talbot de Malahide, and to consult, as he did, the best interests of the Institute. While he congratulated the members upon the success of the Lewes meeting, he had much pleasure in knowing that the next annual rendezvous would be at Newcastle-on-Tyne; and he could assure them of a hearty welcome in that city, as well as in his own county, which was so replete with objects of antiquarian interest. He regretted much that Mr. Hartshorne had resigned his position at the Institute, but he hoped that the society would continue in other ways to have the benefit of his experience and advice. Lord Percy then mentioned with satisfaction the appointment of Mr. St. John Hope as editor of the *Archaeological Journal*, and of Mr. Hellier Gosselin as secretary of the Institute.—Mr. J. T. Irvine sent a paper on "Recent Discoveries in the Central Tower of Peterborough Cathedral," calling attention to Roman and Saxon architectural remains of a remarkable character which had been brought to light. A Roman tile of a peculiar form, like the seat of a modern chair, inscribed *LXII IX HIS* was spoken of as having been found at Barnack, and lately deposited in the Natural History Museum at Peterborough.—The Baron de Cosson read a paper of much interest upon gauntlets, ranging from the fifteenth to the early part of the seventeenth century, and illustrated his remarks by a collection of upwards of forty examples lent for exhibition by Mr. F. Weekes, Mr. Seymour Lucas, the Baron de Cosson, and others. The development of the gauntlet from the simple mail pouch for the hand of the time of Richard I. to the elaborate and beautiful workmanship of the gauntlet of the early part of the sixteenth century was further explained by reference to a series of full-size drawings, and to monumental brasses and effigies. Perhaps the most interesting features of the exhibition were certain left-handed gauntlets, which were cleverly shown to be part of the equipment of duelists in the sword-and-dagger conflicts so usual in Italy in the sixteenth and seventeenth centuries.—The Rev. J. Beck exhibited a small collection of watch-cases showing different examples of old shagreen, and horn painted with foliage and pastoral subjects, and a quantity of "watch cocks" or verge covers—objects of brass-work of the greatest delicacy and beauty, which have only lately attracted the attention of connoisseurs.—Mr. Hartshorne exhibited a smaller collection, and it was observable that no two examples were alike.

#### PHILOLOGICAL SOCIETY.—(Friday, Nov. 2.)

DR. J. A. H. MURRAY, President, in the Chair.—The papers read were—(1) "On the Homeric *πέλωρ*, *πέλωπος*, *πελόριος*," by Dr. R. F. Weymouth. He cited all the passages in which these words occur, as well in Homer as in other writers, and contended that they signified much more than mere size; that in their Homeric sense they denoted, or at least suggested, mysterious terror as associated with

those mighty beings with whom imagination peopled the visible heavens; that frequently, as is commonly the case with all words, they are used to convey only a part of their original sense; but that those late writers and commentators are simply in error who use these words, or who explain them, as normally indicative only of size. He derived *τέλων* from *τέλος*, "to revolve," and *ώρα*, "care;" an etymology looked on with suspicion in the discussion which followed the paper.—(2) "On the Differences in Portuguese Pronunciation between M. Vianna, Mr. H. Sweet, and myself," by Prince L.-L. Bonaparte. The Prince distributed copies of a table—on Melville Bell's system—showing these differences, and said that, when M. Vianna (whose able paper in the *Romanian* he praised highly) and Mr. Sweet agreed against him, he of course gave way; but when M. Vianna and he differed from Mr. Sweet, he thought Mr. Sweet should yield. Mr. Sweet contended that he had accurately analysed and reported the sounds of his Portuguese teacher, a native of Lisbon. It was quite possible that that teacher and M. Vianna differed in some details of their utterance.

### FINE ART.

#### HABLOT K. BROWNE'S WORKS.

THOUGH a good deal of the earlier book illustration is omitted from the exhibition of Hablot Browne's works at the Fine Art Society, and though it is claimed for the artist (by Mr. Venables, who writes to the *Standard* from Lincoln) that the absence of a certain lost series of architectural drawings unduly limits our appreciation of some features of his skill, it is probable that, on the whole, the exhibition is representative, and it is certain that it is enjoyable. There might perhaps have been more of the original drawings for the Charles Lever novels, as these display peculiarly the brightest, or at all events the lightest, side of Hablot Browne's art; but, if a few of the best of these are not visible, we have reason to rejoice in the fresh humour of the many Irish water-colours. And, on the other hand, the boundaries of Mr. Browne's power are assuredly shown us in certain of the oil paintings in which a deficient *technique* has to be candidly allowed. We do not measure a man, however, by the medium in which he works or the number of yards or inches over which his labour may effectively spread. Judged by other standards than those which have to be applied to aspirants for the honours of oil painting, the work of Hablot K. Browne deserves whatever prize of fame may be awarded to signal success. He was full of invention, of humour, of pathetic grace; he had a fair appreciation of beauty of form and of gesture; he had something not far removed from Dickens's own tact in the swift suggestion of tragedy.

Perhaps it is rather naturally with George Cruikshank that Hablot Browne gets to be compared. Cruikshank was born long before the artist whom we have learnt to know as "Phiz;" and he still did a little work, though for a public that had then but a scanty regard for him, when "Phiz" was laid aside. But during many years their work was done together; both were largely employed as illustrators, and both addressed themselves to the interpretation of the characters of Dickens. To Cruikshank was appropriated *Oliver Twist* and *Sketches by Boz*. Then, not to speak of *Pickwick*, there came, for Hablot Browne, *Martin Chuzzlewit* and *David Copperfield*, *Dombey* and *Bleak House*. Nor are these all. And no one who in the mass of Hablot Browne's work looks with due care at the drawings he made for Dickens—or judges him even, *faute de mieux*, by the etchings made after the drawings—can doubt that the real sources of his fame, and its completest safeguard, are to be discovered in this sometimes despised "book illustration." Dickens and Hablot Browne must live together. Cruik-

shank's fame is far less dependent than Browne's on the artistic work that is associated with the novel, though even in Cruikshank's case we find that much of the charm of his production owns alliance with the novelist's romance.

There is a measure of artistic coarseness in much of the earlier work of Hablot Browne. It was but gradually that he acquired that eye for feminine and childish grace which came in the later days to give distinction to his art. Thus, putting the Irish matters altogether out of the discussion, *Martin Chuzzlewit* is coarser than *Dombey*, *Copperfield*, and *Bleak House*. There are artists who consider some of its inventions to be more humorous, to have even greater spontaneity. We do not know that we can fully agree with them; and there is certainly no female figure in *Chuzzlewit*—not even that of Ruth Pinch or of the most attractive of Mr. Pecksniff's daughters—that can compare for grace and engagingness with the Florence of *Dombey* or the Caddy Jellaby of *Bleak House*, though we allow that the engagingness of Caddy Jellaby was only such as may belong to slim youth when it is allied with squalor. But Hablot Browne did much—he was in the true road—when he permitted us to discern that rare and interesting union (which may, in truth, exist) between engagingness and unkempt poverty. Again, as to the grace, the innocence, the *naïveté* of childhood, there is nothing more delightful in all our art than what Hablot Browne has depicted in Paul Dombey, in the Mrs. Pipchin, and in the earlier illustrations to *David Copperfield*.

But it is not our object to go in detail through the delightful drawings now at the rooms of the Fine Art Society. A volume would have to be written to exhaust the sources of their interest. Let us rather, in summing up, limit ourselves to two or three important points, and first to the emphatic assertion that of the actual instrument he most habitually employed—the lead pencil—Hablot Browne was an unsurpassed master. He etched effectively enough for his time; nay, he etched well for any time; but it was his pencil work that was of unique excellence. Cruikshank is charming in his pencil work, but we must be suffered to say that we do not find in it quite that inexplicable union of precision and freedom which makes a part of the magic of the art of Browne. Furthermore, it is to be noted, with reference to Browne's drawings and etchings, that the drawings are generally slighter in labour, less replete with accessories. For the expression of an artistic idea, a pure *pensée*, this may be often a gain, and the visitor will notice for himself, as he studies the delightful series, where and how it is a gain; but sometimes it is rather a detriment than a benefit, and of this, to give one instance, a notable example occurs in the vignette for the *Copperfield* title-page. The etching here is better than the drawing; but it is to be remarked that the effect sought to be rendered is more susceptible of treatment with the etching-needle, the biting of the acid, and the blackness of the printer's ink than with the lead pencil, which lends itself more readily to the pretty suggestions of fleeting grace. So much by way of pointing out the nature of that interest all artistic London will take in an exhibition that must establish permanently the reputation of an exquisite and engaging draughtsman, once popular, and then for years absurdly neglected. The show is one that is deserving of careful study.

### DISCOVERIES IN CYPRUS.

EXCAVATIONS have recently been taking place in Cyprus under the competent superintendence of Dr. Max Ohnefalsch-Richter, who has disinterred the ruins of an ancient temple at Voni, near Kythrea, in the district of Nikosia.

He has here found interesting statues and statuettes, including some representing the priests of the temple, a few of which are in the archaic style, and painted. On one of them is the name of Karys, hitherto unknown in the Greek world, but in which Dr. Ohnefalsch-Richter sees a connexion with Karia. He finds other traces of the same connexion in the similarities between certain of the statues discovered by him and those found by Prof. Newton at Brankhidae, as well as in the fact that the old temple of Voni, or Khytroi, was dedicated primarily to Apollo, and secondarily to a combination of Apollo and Zeus. Thus the eagle is occasionally placed upon the god's left arm, while a Nikē is also set above his head, reminding us of the Nikē of Paeonios found at Olympia. The left hand of the Cyprian Nikē is erect, and is not holding the dress, as some archaeologists have believed was the case with the Olympian figure. Among the dedications is one to Artemis. Apollo is sometimes represented with the calf, sometimes as accompanied by Adonis. This proves how completely he was identified with the Oriental Sun-god, and connected with the worship of the Cyprian Aphrodité.

After closing the excavations at Voni, Dr. Ohnefalsch-Richter proceeded to the site of Soli, where he found *plaques* of terra-cotta of the Roman period, some of which are archaic imitations of the oldest pottery of Rhodes and Etruria. The work is in relief, and represents Eros, sometimes playing on the double flute, sometimes dancing, besides masks, hares, sheep, dolphins, and similar subjects. He also discovered some well-preserved fragments of a bronze plate, on which a battle with the Amazons is depicted in relief. A silver plate with flowers in relief was found at the same time. Kurion, which yielded so many treasures to Gen. di Cesnola, will be the next locality to be worked. Cyprus can now boast of an archaeological museum of its own, lately established in Nikosia.

### OBITUARY.

ALBERT HENDSCHEL, who was known all over Europe by photographic reproductions from his *Skizzenbuch*, died on October 22 at Frankfort. He was the son of the publisher of *Hendschel's Telegraph*, the German "Bradshaw," and was born at Frankfort in 1834. He had only a moderate success as a painter. But his sketches from street life and domestic interiors took the world by storm. Perhaps no one has rendered the play and mischief of children with so rare a mingling of humour, tenderness, and fidelity. The first group of his sketches was issued in 1872. His father was anxious that his son should distinguish himself as a naturalist. The elder Hendschel was himself an amateur painter of considerable talent, and he was so delighted with his son's caricature of one of his teachers that he at last consented to the boy's wish for an art education, and placed him in the atelier of Prof. Jakob Becker.

### CORRESPONDENCE.

#### THE "VENICE SKETCH BOOK" AND OTHER EARLY WORKS OF RAPHAEL.

Cambridge: Nov. 4, 1883

I am very glad to have been the means of bringing forward my old acquaintance Mr. Henry Wallis in his own name, and am far, let him be assured, from being disturbed at his "abruptness." Indeed, I venture to think he might have been even more concise without injury to his argument. Thus it was surely superfluous to defend Messrs. Crowe and Cavalcaselle for not introducing "catalogues of drawings" into their former works; who ever expressed a wish for such catalogues? Again,

Mr. Wallis's remark that "in scientifically arranged museums" drawings and pictures must be housed together, however valuable in itself, seems not strictly relevant to the question whether Messrs. Crowe and Cavalcaselle have in their *History of Painting in Italy* paid due attention to drawings or not. As a habitual student of that celebrated work, I can only repeat that insufficient attention to the evidence of drawings and sketches seems to me one of its weak points; and, moreover, that it seems natural to connect with this deficiency what I cannot but think the quite untrustworthy treatment of that class of materials by the same authors now that, in their new volume on Raphael, they for the first time do pay full attention to it.

As this is a matter of interest to every student of the history of painting, let us take a single case in point. There is at the Louvre a well-known drawing attributed to Raphael, having on one side a study for a Virgin and Child and on the other the figures of two children with the head of a third. The design of the Virgin and Child is identical in all but a few minute points with that of Raphael's early, perhaps his earliest, Madonna—the "Madonna Solly" at Berlin. The differences are that in the picture the Virgin's face is somewhat more timidly and stiffly drawn than in the sketch, and turned slightly more to the front, while her right hand, in which she holds an open book, with precisely the same action as in the sketch, is placed some three inches higher, so that the child on her lap has to look a little up instead of a little down to read from it; that the drapery passing over her head, instead of being open, is clasped across her bosom; and that her left hand, instead of touching his left leg just above the foot, is a very little lowered and advanced, so as to clasp his right foot. The attitude and design of the child's body, head, legs, and right arm are identical in the picture and the drawing; only in the picture the left hand, which in the drawing is folded against the right, is lowered an inch or so, and made to hold a goldfinch, the string from which passes through the half-closed fingers of the right hand.\* The Berlin picture and the Louvre drawing, then, manifestly and directly belong to each other, the picture having been founded on the drawing with even less than the usual variation in such cases. Will it be believed that Messrs. Crowe and Cavalcaselle (p. 108) not only invert this obvious and natural relation of the two works, and make the drawing posterior to the picture, but actually introduce between the child of the picture and the all but identical child of the drawing a new and original study from nature, which they describe as follows?—

"As a test of his own powers and his capacity to set aside tradition, Raphael afterwards [i.e., after having painted the Solly Madonna] watched a couple of children, and in a sketch, now preserved in the Louvre, caught their outline and movement as one of them, creeping on all fours, struck his companion on the head. The injured boy sits despairingly on the ground, and cries as he thrusts his tiny fingers into his eye. On the back of the sketch Raphael transformed the pouting child into an infant Christ on its mother's knee. Tears and lamentation are turned into stillness and prayer; but the attitude and the forms are preserved, while the features and shape of the Virgin are repeated from those of the picture at Berlin."

Fully to appreciate this surprising narration, the reader must have the actual evidences before

him. It is enough to say that this third or crying child from the back of the sheet, whom we are thus asked to accept as an intermediary study from nature between the two all but identical children of the drawing and the picture, has in fact quite a different turn of the head from either, and a totally different action of both arms; that his body is bent, while theirs are straight, and his left leg tucked under his right in an action to which theirs in no way corresponds. And this is but one sample out of a hundred of the kind of matter of which this part of Messrs. Crowe and Cavalcaselle's new volume is full.

The same instance, as it happens, serves also to show that Mr. Wallis, if he will pardon me for saying so, has not yet fully mastered the elements of the discussion to which he has been contributing. One of the reasons urged in my former letter for rejecting the drawings of the "Venice Sketch Book" is the fact that they are in a style quite foreign to that of the authenticated and unquestioned early drawings of Raphael. Mr. Wallis, in his letter of October 27, replies to this by quoting the very drawing at the Louvre above discussed, and describes certain technical characteristics which, in his opinion, justifies its attribution to the same hand as the "Venice Sketch Book." Now, as to the resemblances of style between the Louvre Madonna and the drawings of the "Venice Sketch Book," I am happy, for one, to be in complete agreement with Mr. Wallis. But the point is of no value to his argument, inasmuch as those critics who decline to accept the "Sketch Book" as the work of Raphael decline also to accept the Louvre drawing. They class it, along with several other drawings which correspond to early pictures of Raphael, as being not by his own hand, but by the hand of one or other of his teachers and seniors in the Umbrian school. They maintain that, just as Raphael's "Spasalizio" and his "Crucifixion" are admittedly adapted almost entire from pictures of Perugino, so, too, must on internal grounds be ascribed either to Perugino or to Pinturicchio the drawings on which are found several of his early Madonnas, and particularly the Madonna Solly, the Madonna del Duca Terranova, and the Madonna Conestabile. I do not allege that this opinion has as yet found general acceptance: my excellent friends and colleagues at Berlin, whose judgment deserves all respect, have, I believe, not yet accepted it in spite of the unanswered and I think unanswerable demonstration of Lermolief (Zeitschrift für bildende Kunst, 1881, pp. 143, 173). But personally I am convinced by it; and the more the whole body of nearly related Umbrian pictures and drawings of this period are studied on the only sound or fruitful method the more, I think, it will prevail. That method consists, not in accepting wholesale, with Messrs. Crowe and Cavalcaselle, all manner of promiscuous and incompatible works which tradition or carelessness or preconception, or the attraction of a great name, may have caused to be attributed to Raphael, and building on this airy basis a structure of elaborate but purely fanciful narrative. Still less does it consist in trusting, as Mr. Wallis seems disposed to do, to the assurance a painter may feel within himself of being able to explain obscure points in the history of Raphael by "illustrations drawn from his own practice." It consists, first, in forming and fixing in the mind a clear and definite idea of the style of Raphael in his early time, by an accurate study of the drawings which are unquestionably his, from the little "Madonna and Child" at a window at Oxford, the "Knight's Dream" at the National Gallery, the "Madonna and Child with the Book" at Lille, the studies for the "Coronation of the Virgin" at Lille,

Paris, Oxford, and London, and those for the "St. Nicholas of Folentino" at Lille, to those of the "Madonna with the Pomegranate" for the two "St. Georges," the Doni portraits, the various studies for the "Madonna del Cardellino," &c. The next thing is to form, so far as the materials will admit, an equally precise idea of the style of Raphael's masters and fellow-workers, and especially Perugino and Pinturicchio. The next, to test by these definite standards the mass of work hitherto loosely named and classified, and see what can be assigned with certainty to this master or to that, and what must for the present remain anonymous.

If I might without presumption suggest to Mr. Wallis that he should re-open his studies on this method, I am sure that he would presently arrive at some conclusions different from those he now holds. First of all, he would find the supposed ten years' work of Raphael in the "Venice Sketch Book" fall away *en bloc* from that which it is really possible to attribute to him (and none the less if it could be shown that the young master had really taken the rock in the background of the Madonna Terranova from the sketch to which he in his last letter refers). Next, or perhaps first of all, he would assuredly find himself giving up the drawing for the "Apollo and Marsyas." As to the slighting terms in which Mr. Wallis speaks of the work of Sig. Morelli, I think he would not have used them had he been aware of the position which that gentleman has held for years among the practical connoisseurs of Europe; still less if he had taken the pains actually to work with his volume through the galleries and the examples which it discusses.

SIDNEY COLVIN.

#### NOTES ON ART AND ARCHAEOLOGY.

STUDENTS of the history of painting will remember the interesting discovery made in 1835 of two letters relating to Perugino's fresco in the Disciplinati at Città della Pieve (vide Crowe and Cavalcaselle, *History of Painting*, vol. iii., p. 226). They were found enclosed in a tin tube, which, along with a number of paint-pots, had evidently been purposely buried in the earth. A possibly equally important discovery, which may throw fresh light on the biography of Perugino, has just been made by Mr. G. W. Reid, Keeper of the Prints and Drawings at the British Museum. A number of drawings belonging to the Duke of Devonshire were sent to the Museum for Mr. Reid's examination. One of these, in pen-and-ink, represents a Virgin and child, with two saints, attributed to Perugino. The Virgin holds the child on her lap; on her left is an aged saint with a beard; a young, beardless saint is on her right; the Virgin is seen to the knees. The design at once suggests the Raphael drawing at Berlin, which has been considered the first idea of the Terranova Madonna. The resemblance in the two saints is very striking, although the position of the head of the elder saint is different. The Virgin's head is without the veil which is to be seen in the Berlin drawing. The position of the child is also different; he sits straight up, with his legs turned to the left. The figure of the infant Baptist is not to be found here. In execution, the drawing is somewhat rough and hasty; this is especially the case with the child, whose face is coarse and ugly. On removing the drawing from the mount, Mr. Reid found some writing, which he has every reason to believe is a letter from Francesco Vannucci to his father, Perugino. The characters are very pale, and in portions almost obliterated. Mr. E. M. Thompson, the Keeper of the MSS., and Mr. L. A. Fagan are assisting Mr. Reid in endeavouring to decipher the letter, but in this dull November weather the task is almost hope-

\* The reader may easily verify these points one by one for himself. An excellent photograph of the Solly Madonna is to be had from the Berlin Photographic Company. The sheet of drawings has been photographed by Braun (Louvre, 250), and is, moreover, figured not inadequately in Muntz' *Raphael*, pp. 172, 173.

less. All that they have yet been able to make out with tolerable certainty is the date "12 Ottobre" or possibly "Novembre 1499;" the latter numbers are unmistakable. The signature is believed to be "F. Figlio, Firenze." At this period Perugino had three sons—viz., Francesco, Michel Angelo, and Giovanni Battista. Those who consider the Berlin drawing to be the genuine work of Raphael will find in the present sketch a confirmation of the theory of the occasional procedure in the Perugino *atelier*. A hastily put together composition is made by the master and handed to the most brilliant of his scholars to elaborate. The result in this instance is to be found at Lille and Berlin. Or it may be said that, starting from the suggestion of his master's sketch, Raphael composed variations on the theme until it took definite form in the *Terranova Madonna*.

MR. D. C. THOMPSON, author of *The Life and Works of Thomas Bewick*, has in preparation a similar work relating to Hablot K. Browne (*Phiz*), which will be illustrated with numerous engravings from original plates and wood-blocks.

MR. SEYMOUR LUCAS's picture of "The Famous Game of Bowls, Plymouth Hoe, July 19, 1588," which was exhibited at the Royal Academy three years ago, and has since been engraved, has been bought for the National Art Gallery of Sydney, New South Wales.

MR. DAVID LAW will shortly exhibit at Mr. Lucas's, New Bond Street, a series of drawings, illustrating the scenery of "The Lady of the Lake," upon which he has been occupied during the past two autumns.

YET another picture exhibition, which is to be known as that of the "Nineteenth Century Art Society," opened its doors on Monday. The gallery used is that in Conduit Street, where once upon a time was located, if we remember rightly, the Society of British Artists. It is seemingly an object with the managers of the new artistic association—which opens, let us say, quite frankly, with an exhibition that leaves the "Dudley" very far behind—to display as much as may be the work of younger and less known but still distinctly accomplished Englishmen, and of not less accomplished foreigners who are likewise not famous here, though, in some cases, famous in their own lands. Thus, in the work of Theodore Verstraete (44)—a large Cuyp-like landscape of misty field and cattle—we behold the successful labour of an artist whom Belgium has already accepted. And in 17, "Gill Beck, near Barden Tower," we are brought face to face with a man whose reputation in Yorkshire is quite assured, though we are as yet unfamiliar with him in London. The man is Mr. Holder. Then there are young English painters who have learnt much that it was wise to learn in Paris, and have forgotten much that it was wise there also to forget, who appear in the new exhibition in excellent force. Mr. Gotch and Mr. H. S. Tuke, to wit. Of course the visitor will find many interesting and more familiar things. In sculpture, among other contributors, Mr. Tinworth is represented. The gallery for a while last season was associated with his name. His religious art is popular and vivid. He should, however, further cultivate that sense of beauty without which the appeal of any art is likely to be transient and fleeting.

ON November 1 the ceremony took place at Widford, in Hertfordshire, of the dedication of the recently completed paintings on which Miss Hadsley Gosselin has been engaged for nearly two years. The r.o. of the chancel is divided into ninety-six panels, and in each of these is painted a separate design, consisting chiefly of emblematic subjects. Over the choir seats are

the symbols of the twelve apostles encircled by wreaths of leaves. And immediately over the sanctuary, where the panels are smaller and consequently more numerous, the roof is one mass of designs. On the flat portion of the roof are six highly finished pictures painted on wooden panels representing:—(1) "St. Francis Assisi," after Perugino, (2) "St. Martin of Tours," (3) "St. John the Baptist," after Giulio Grandi, (4) "The Dove," (5) "The Crucifixion," after A. Trinita, (6) "The 'Agnus Dei.'" The dedication festa included a beautiful altar-cloth, a perfect gem of art, worked and presented to the church by the Misses Lewin. It may interest some of our readers to know that a short history of the parish of Widford has been compiled by its rector, containing copious notes on the decorations by the artist. The name of the book is *Widford and Widford Church*, by J. Traviss Lockwood (Hertford: Anthony Knight).

IN our account of Messrs. Dowdeswell's Exhibition last week we forgot to mention some very fine drawings of Alpine scenery by Mr. J. Donne, which form one of its principal attractions.

#### MUSIC. RECENT CONCERTS.

On Saturday afternoon, November 3, the programme at the Crystal Palace consisted almost entirely of works by Mendelssohn, and thus the public was reminded of the early death of that popular composer on November 4, 1847. It may be open to question whether or not the plan of celebrating the anniversaries of birth and death of the great musicians by an overdose of their works is a good one; but, at any rate, if adopted, it should be conscientiously carried out. In addition to the Mendelssohn selection, the Palace programme contained a violin solo by Molique and songs by Beethoven and Balfe; all, more particularly the last, were out of place, and, as the concert was a long one, they might well have been omitted. With respect to the performances we need only say that the "Italian" Symphony was well played, the rendering of the *finale* being unusually clear and crisp. Mr. Carrodus performed with great success the Violin Concerto in E minor. The programme concluded with the "First Walpurgis Night," in which the following vocalists took part:—Miss Hilda Wilson, Mr. C. Chilley, and Mr. Santley. The attendance was larger than at any of the previous concerts.

On the same evening the second Richter Concert was given at St. James's Hall. Last week we spoke of the "popular" character of the programmes. As we fully expected, they have attracted large audiences, and the performances have given general satisfaction. Herr Richter commenced, as usual, with a Wagner selection, including the "Tannhäuser" overture, the "Introduction and Closing Scene" from "Tristan," and the "Preislied" from the "Meistersinger"; and finished with Beethoven's C minor Symphony. One master differeth from another master in glory; and, in assigning the last place to Beethoven, we imagine that Herr Richter did not intend to imply inferiority—rather the reverse. The introduction of Liszt's Hungarian Rhapsody (No. 2) between Wagner and Beethoven was altogether a mistake. Variety and contrast are good things, but a work of an inferior kind coming between two masterpieces gave an unpleasant shock to one's feelings. Liszt has caught the spirit of Hungarian music: the orchestration is bright and clever; but, after all, the Rhapsody possesses no real musical value; and the Gipsies, with their *Lassan* and *Frischakae*, were felt to be objectionable, not so impudent, intruders. Mr. E. Lloyd was the vocalist, and he gave a very fine rendering

of the "Preislied." The Beethoven Symphony was well rendered, though the first movement was not quite up to the "Richter" standard.

The twenty-sixth season of the Popular Concerts commenced on Monday evening, November 5. There was not an empty seat in the hall, for, in addition to an interesting programme, Mr. Arthur Chappell, as if to make success doubly sure, had secured the services of Mdme. Norman-Néruda and M. Vladimir de Pachmann, the pianist whose Chopin playing last year created such a sensation. Beethoven's Quartett in C (op. 59, No. 3) was magnificently performed by Mdme. Néruda and Messrs. Ries, Straus, and Piatti. The programme was exceptionally long, for, besides the concerted and vocal music, there were three instrumental solos. Mdme. Néruda, in a *Ballade* written by her brother, Franz Néruda, and Sig. Piatti in a *Nocturne* by Ignaz Lachner, played with their wonted grace, brilliancy, and finish; and both met with an enthusiastic reception. M. de Pachmann performed Chopin's *Barcarolle* (op. 60). In spite of the six sharps in the key of this piece, the programme-book twice speaks of it as in F sharp minor. The pianist's rendering of this "lovescene in a gondola" was in many respects excellent: he displayed exquisite refinement in the quiet portions, but did not fully portray the passionate moods of the lovers. Henselt's "Cradle Song" enabled him to show off to perfection the neatness of his technique and the delicacy of his touch. For an *encore* M. de Pachmann played a short piece by Henselt. In Schubert's Quintett in A (op. 114), known as the "Trout" Quintett on account of the variations on that well-known theme, the pianist proved himself an admirable exponent of Schubert's graceful music, though at times his playing was too subdued, and there was every now and then a slight affectation in the reading. Miss Santley was the vocalist, and met with great success. Sig. Romili officiated as accompanist.

Much good work is being done by some of the suburban choral societies. We have quite recently alluded to the enterprise and zeal of the Borough of Hackney Choral Association, which opened its season a fortnight ago with Mr. E. Prout's "Hereward." On Tuesday of last week another English work was performed at the Bow and Bromley Institute, and, indeed, for the first time in London. Dr. Stainer's "St. Mary Magdalene" was only produced at Gloucester last September, but Mr. W. G. McNaught has already practised the Cantata with his choir. The work is not easy, but they sang with wonderful energy and precision, though not at all times with sufficient delicacy. Mr. McNaught deserves great praise for his training of the choir. It consists of 170 members, and we ought to mention that the majority read from the sol-fa notation. The solo parts of Dr. Stainer's Cantata were admirably sustained by Miss Mary Davies, Miss Hilda Wilson, and Messrs. Lloyd and F. King. The orchestra, selected from the Gloucester Festival band, was under the direction of Mr. McNaught. The composer presided at the organ, and met with a most enthusiastic reception. The hall was crowded. A second hearing of the work confirms our opinion that it is one of merit, though too long: the librettist has needlessly spun out the simple story of the penitent Magdalene. J. S. SHEDLOCK.

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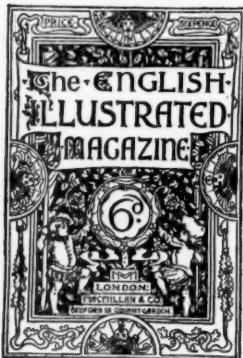
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